# ACADEMY ARCHITECTVRE AND ARCHITECTVRAL REVIEW.

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# ACADEMY ARCHITECTURE

AND

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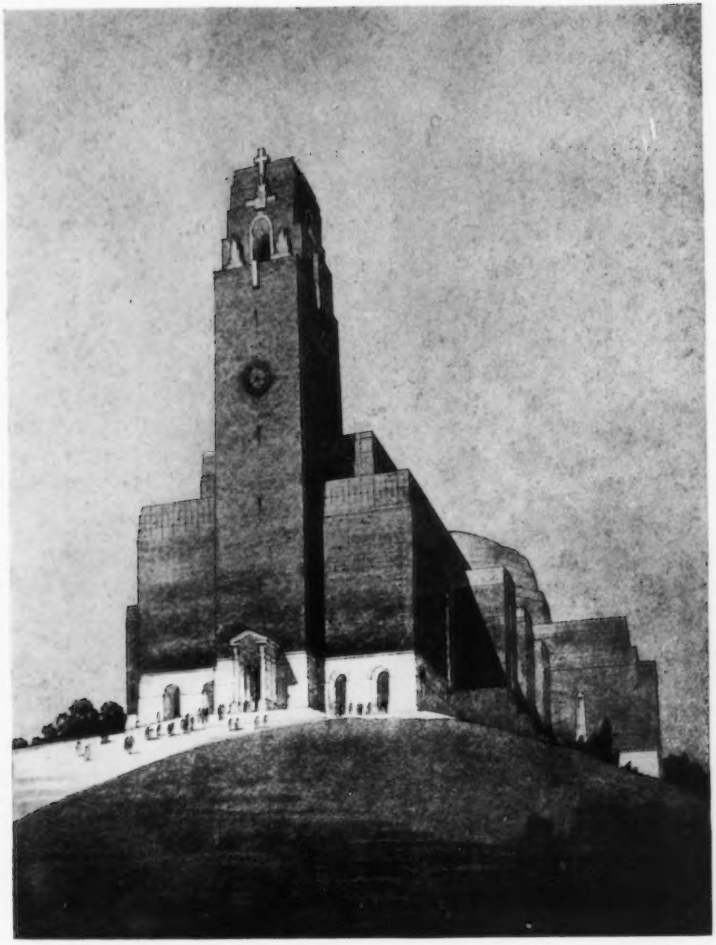

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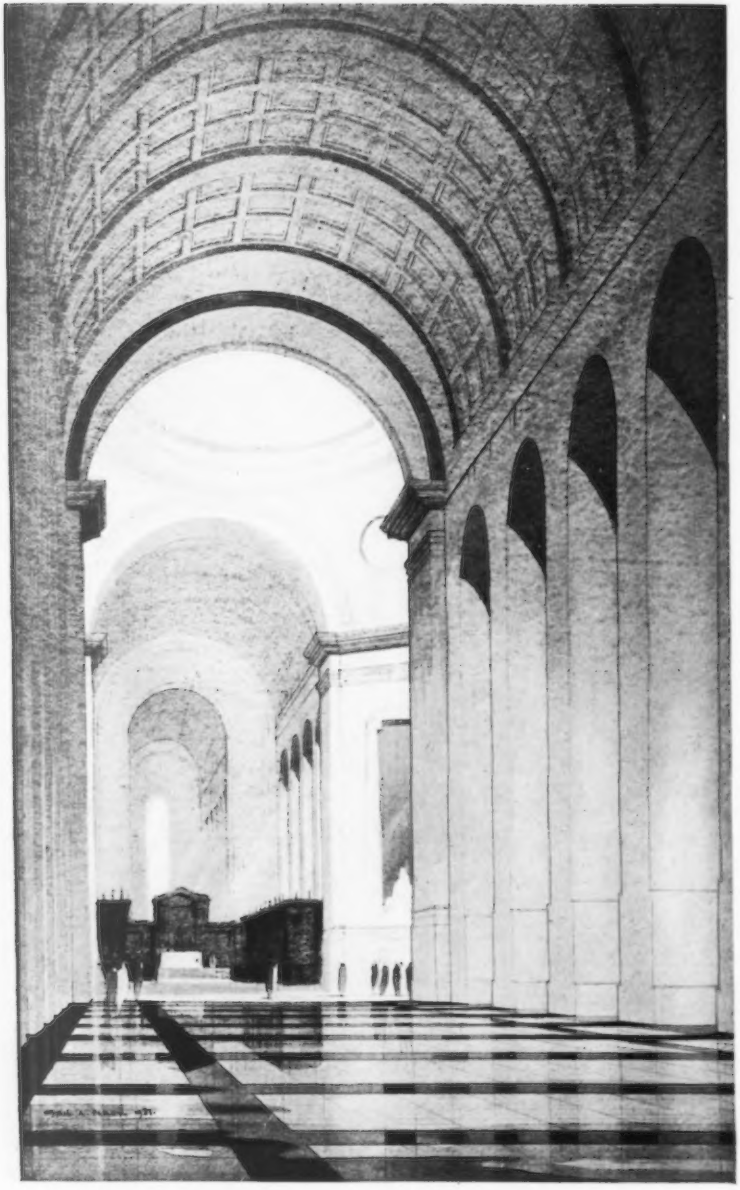

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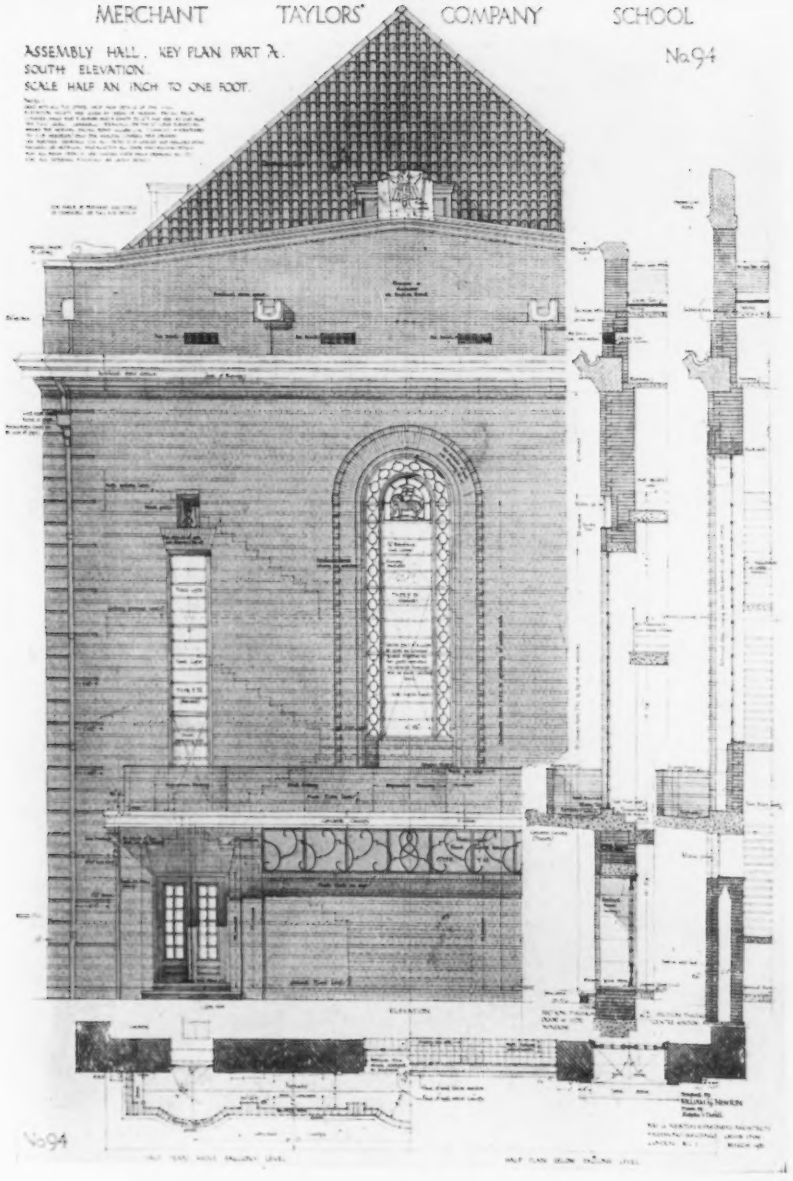


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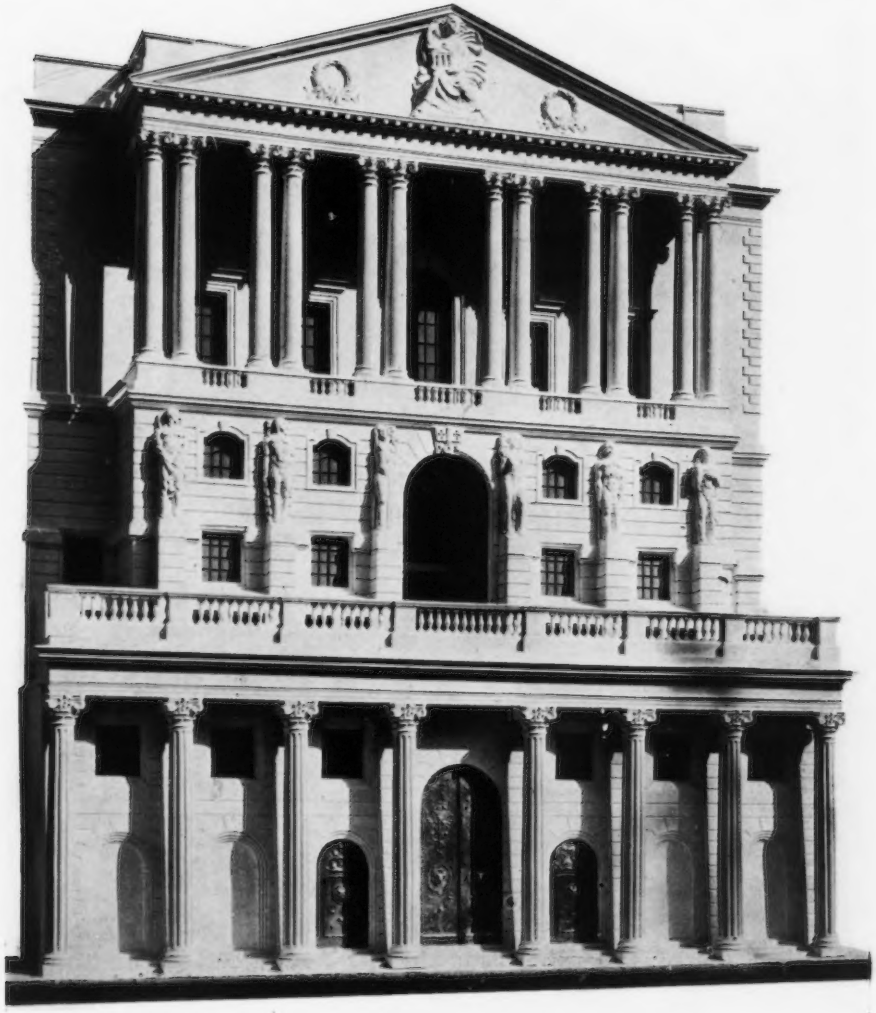

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LLOYDS : ANTE TO THE ROOM. SIR EDWIN COOPER, A.R.A., ARCHITECT.

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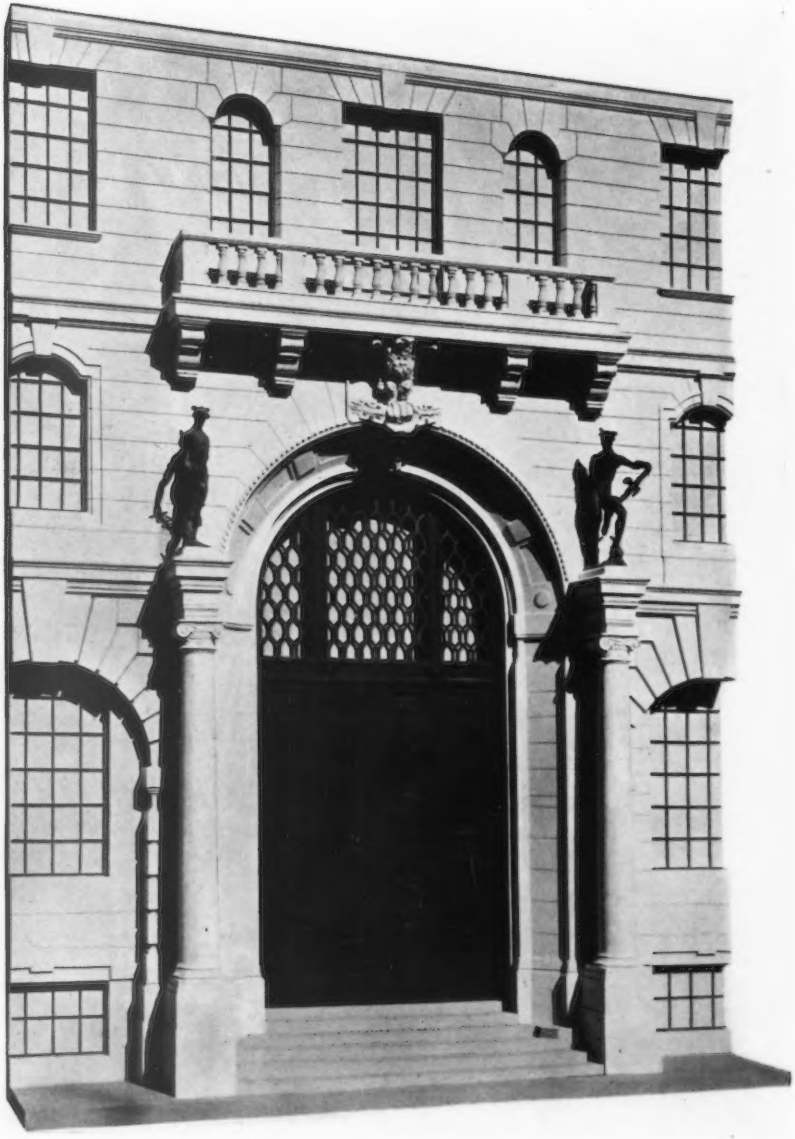

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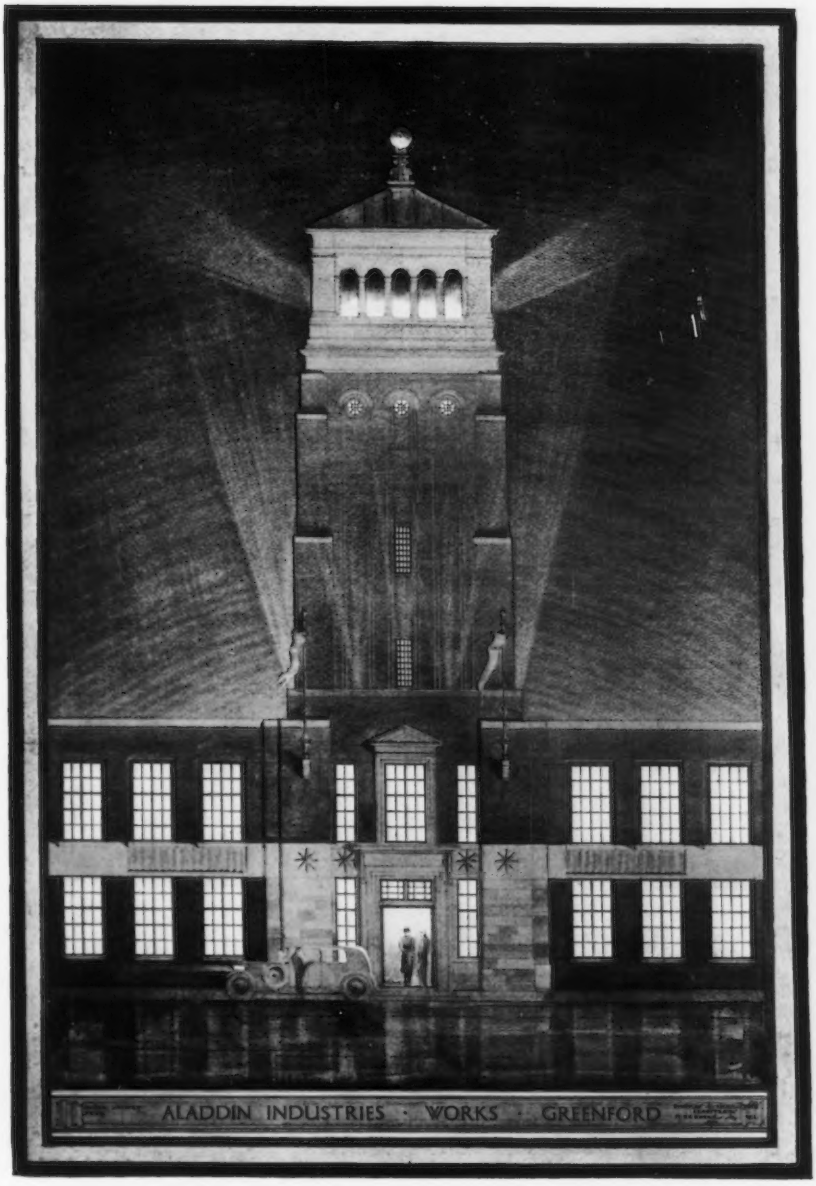
CHARLES WHEELER, SCULPTOR.




ALADDIN INDUSTRIES WORKS, GREENFORD, MIDDLESEX.
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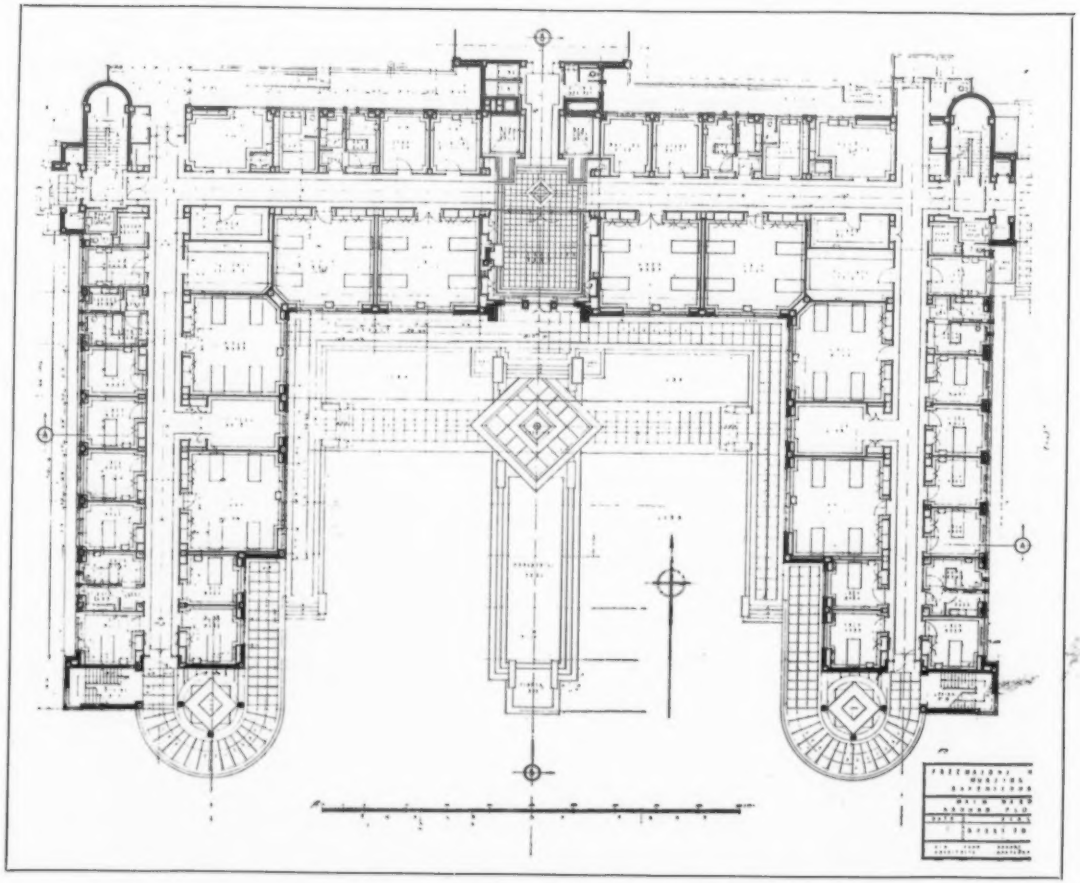

MAIN WARD BLOCK. GROUND FLOOR PLAN.
FREEMASONS' HOSPITAL AND NURSING HOME, RAVENSCOURT PARK, W.
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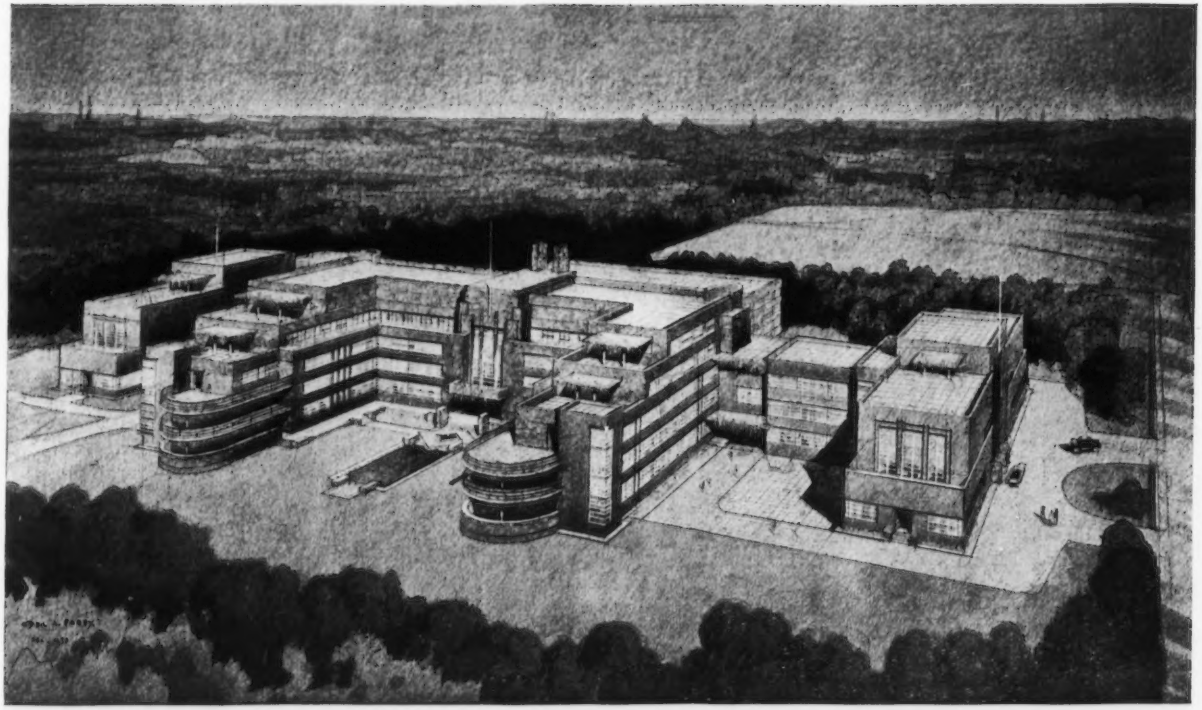

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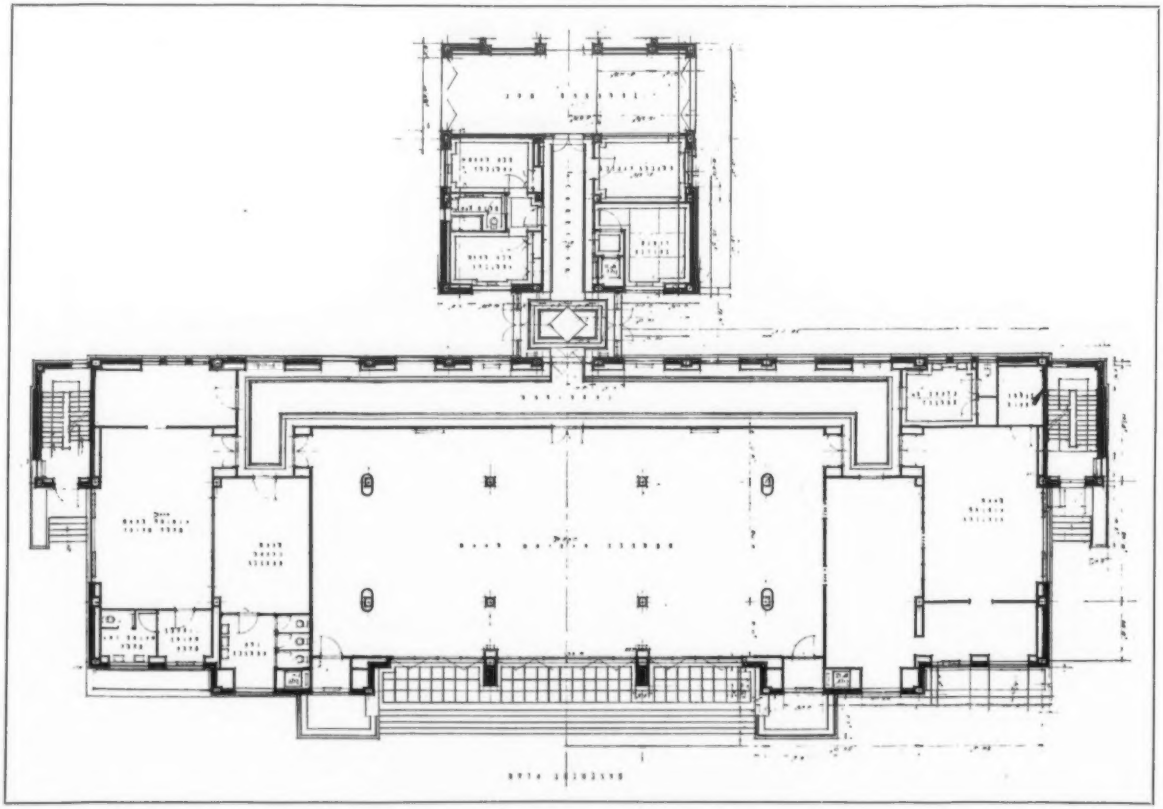

ELECTRICAL AND SURGICAL BLOCK. BASEMENT PLAN.
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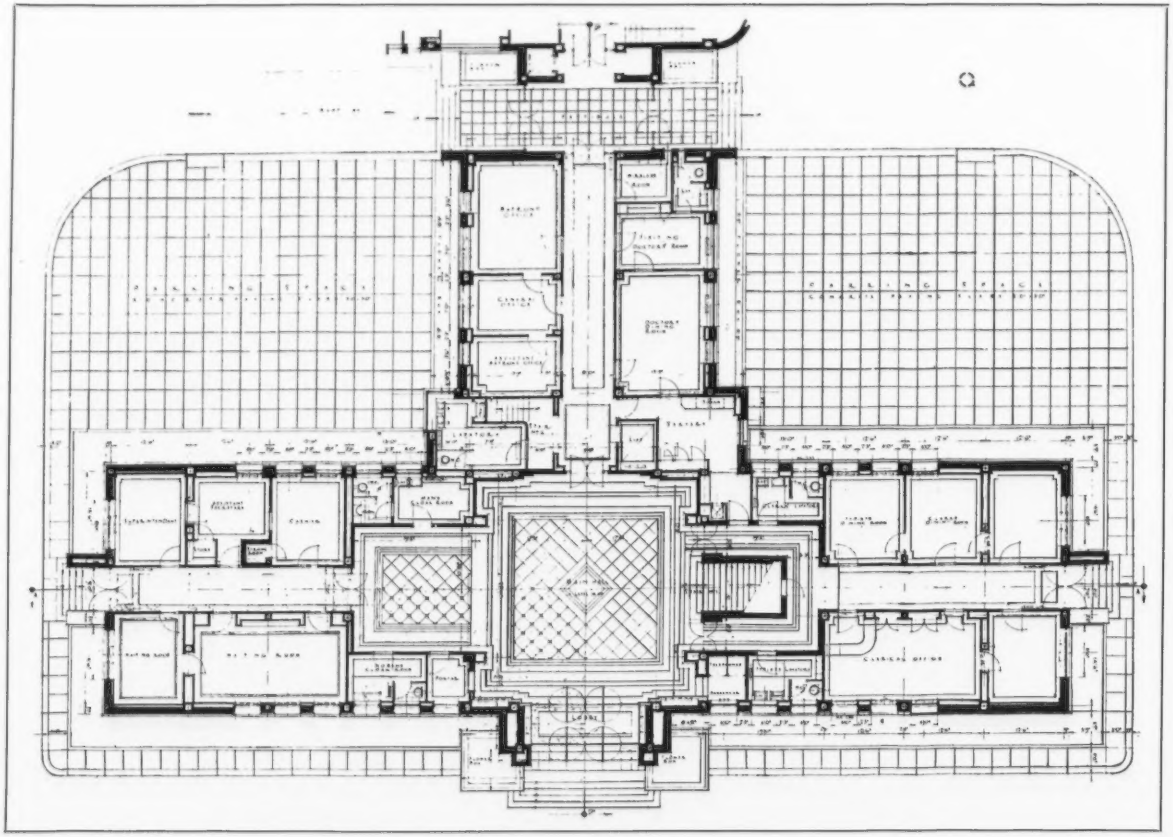

ADMINISTRATION BUILDING. GROUND FLOOR PLAN.
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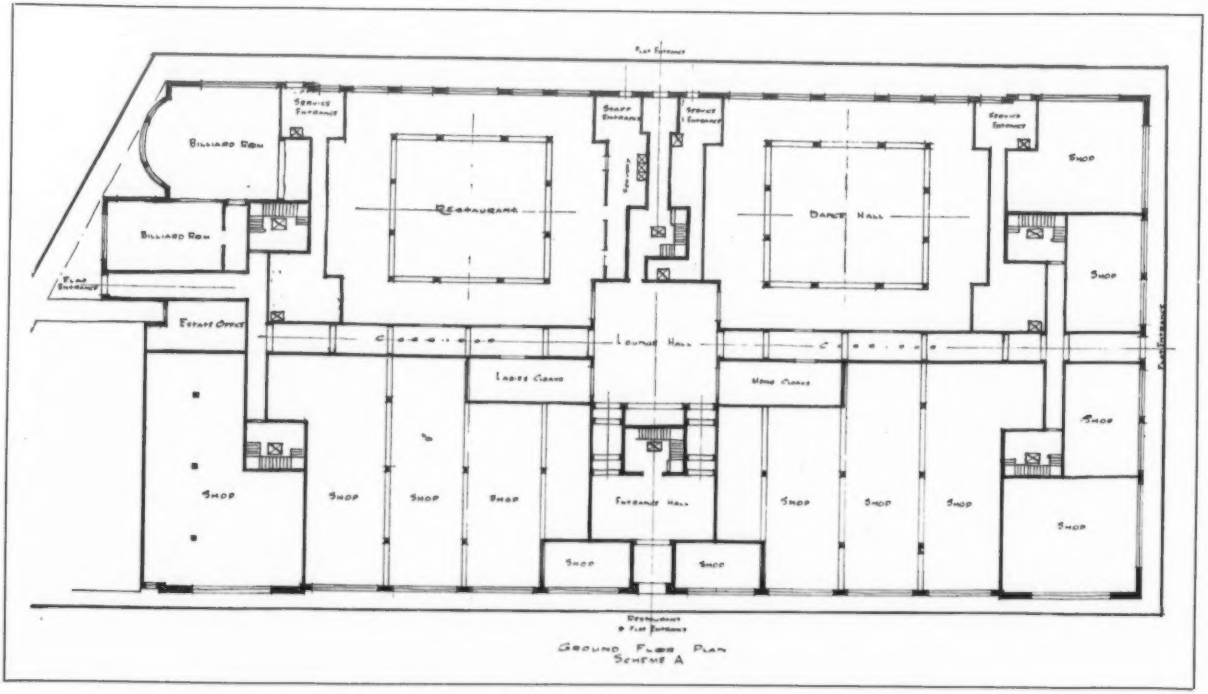


CONNAUGHT COURT, HYDE PARK, W. GROUND FLOOR PLAN. SCHEME A.
R. C. WHITE-COOPER, A.R.I.B.A., ARCHITECT.

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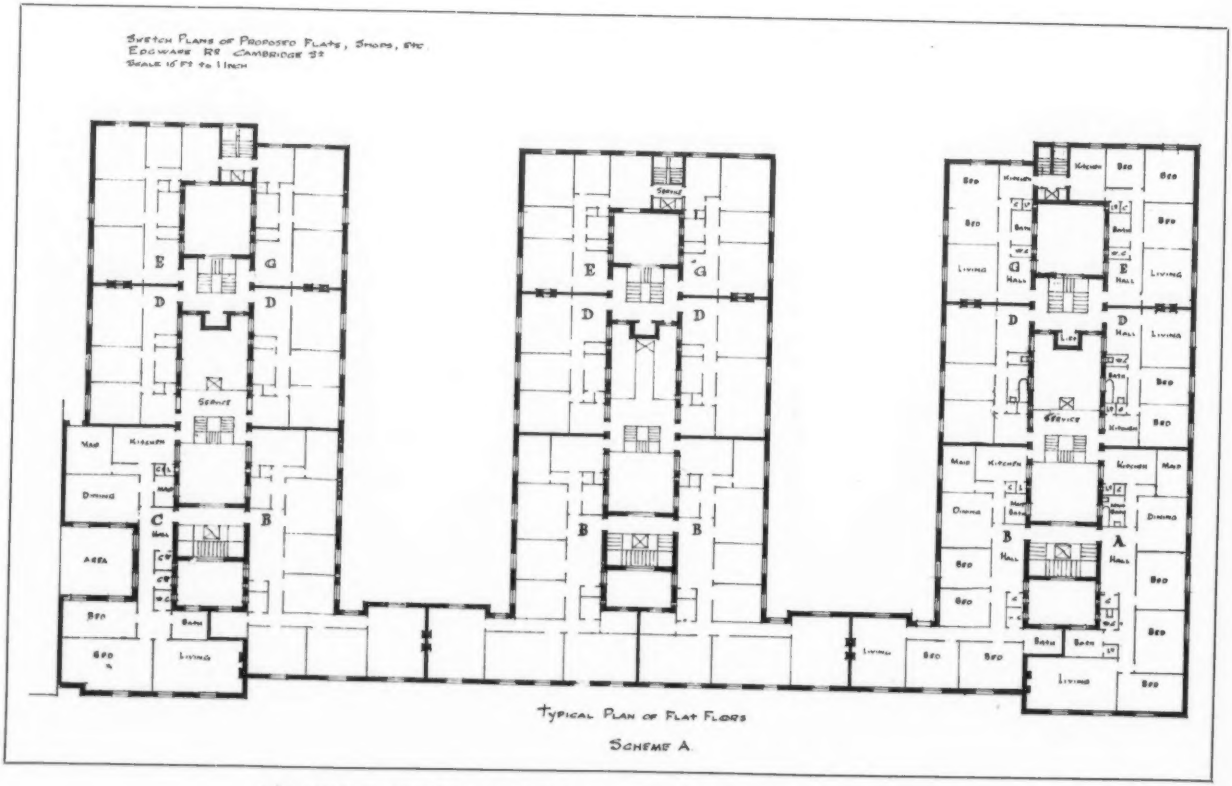
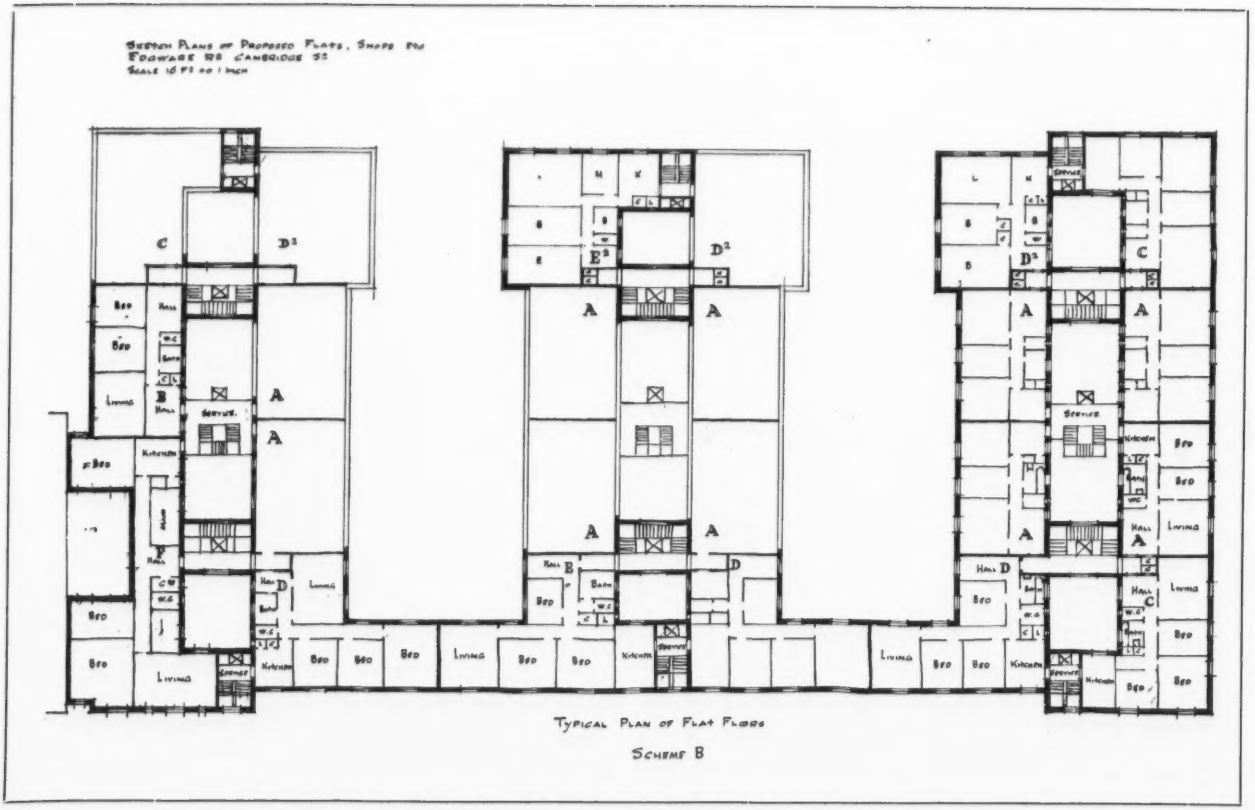

Sketch Plans of Proposed Flats, Shops, etc
Edgware Rd Cambridge St
Scale 16 ft to 1 Inch
Service
Typical Plan of Flat Floors
Scheme A.

CONNAUGHT COURT, HYDE PARK, W. TYPICAL PLAN OF FLAT FLOORS.
R. C. WHITE-COOPER, A.R.I.B.A., ARCHITECT.


Section Plans of Proposed Flats, Shops &c
Frontage to Cambridge St
Scale 16 Ft to 1 Inch
Typical Plan of Flat Floors
Scheme B

CONNAUGHT COURT, HYDE PARK, W. TYPICAL PLAN OF FLAT FLOORS, SCHEME B.
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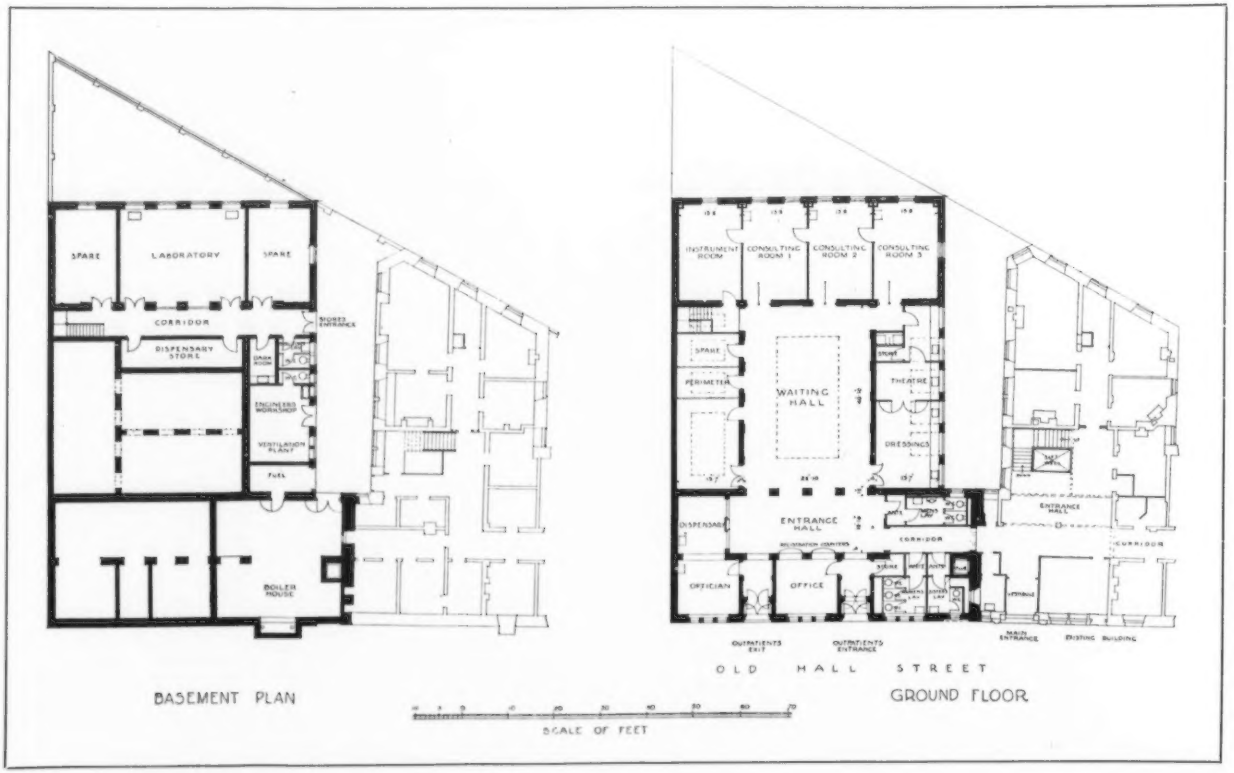


EXTENSION TO ST. PAUL'S EYE HOSPITAL, LIVERPOOL.

HERBERT J. ROWE, F.R.I.B.A., ARCHITECT.

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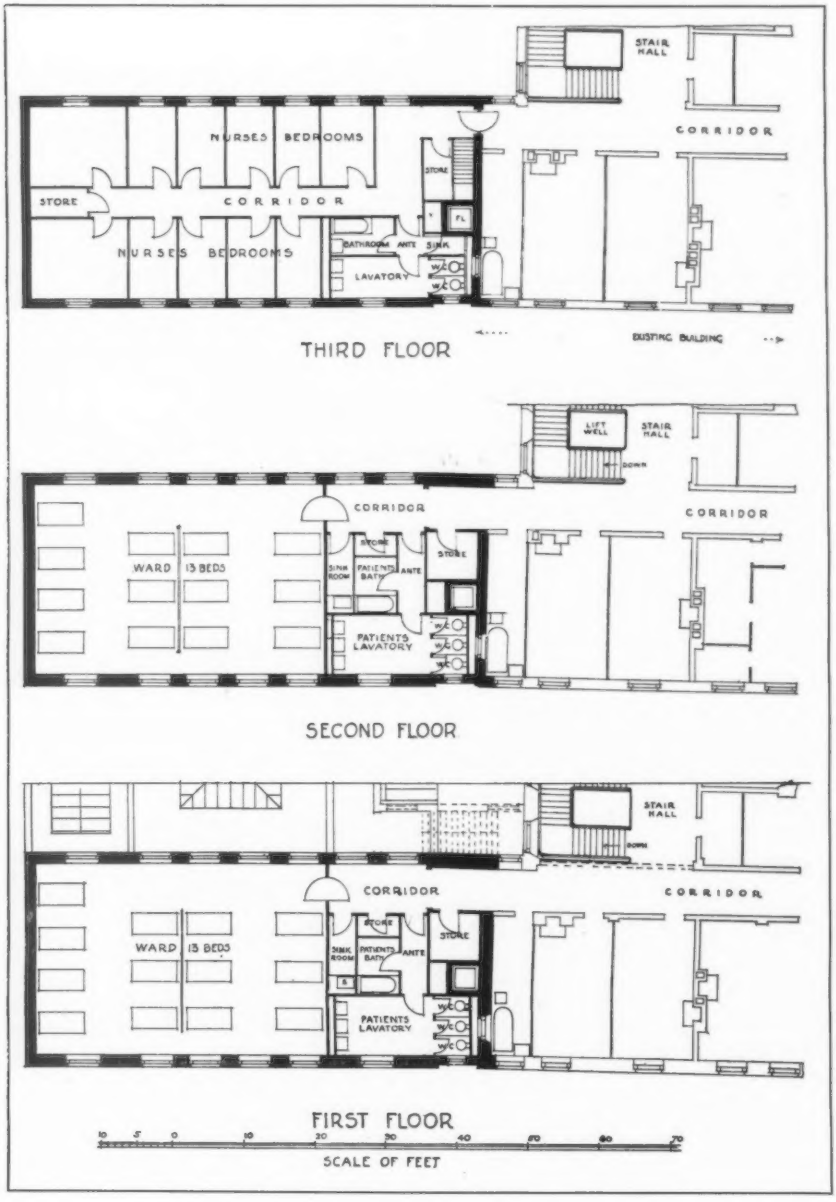


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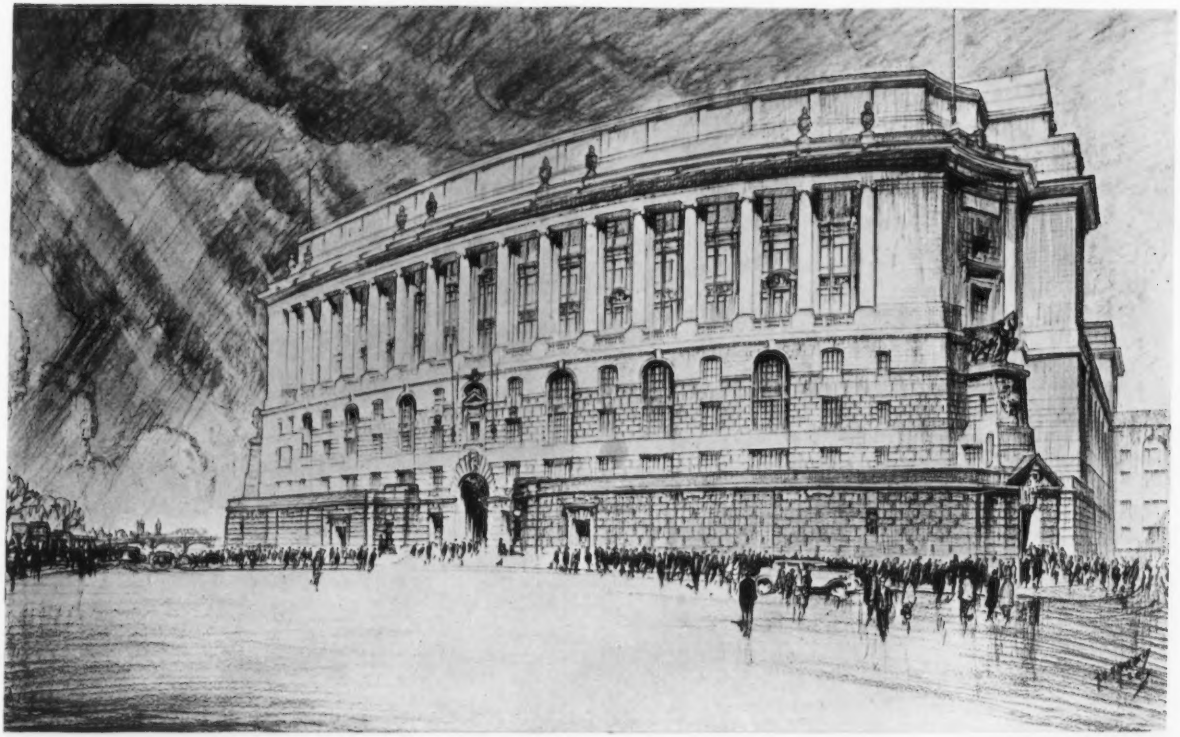

UNILEVER HOUSE, BLACKFRIARS, LONDON, E.C. SIR JOHN BURNET, TAIT & LORNE, ARCHITECTS.
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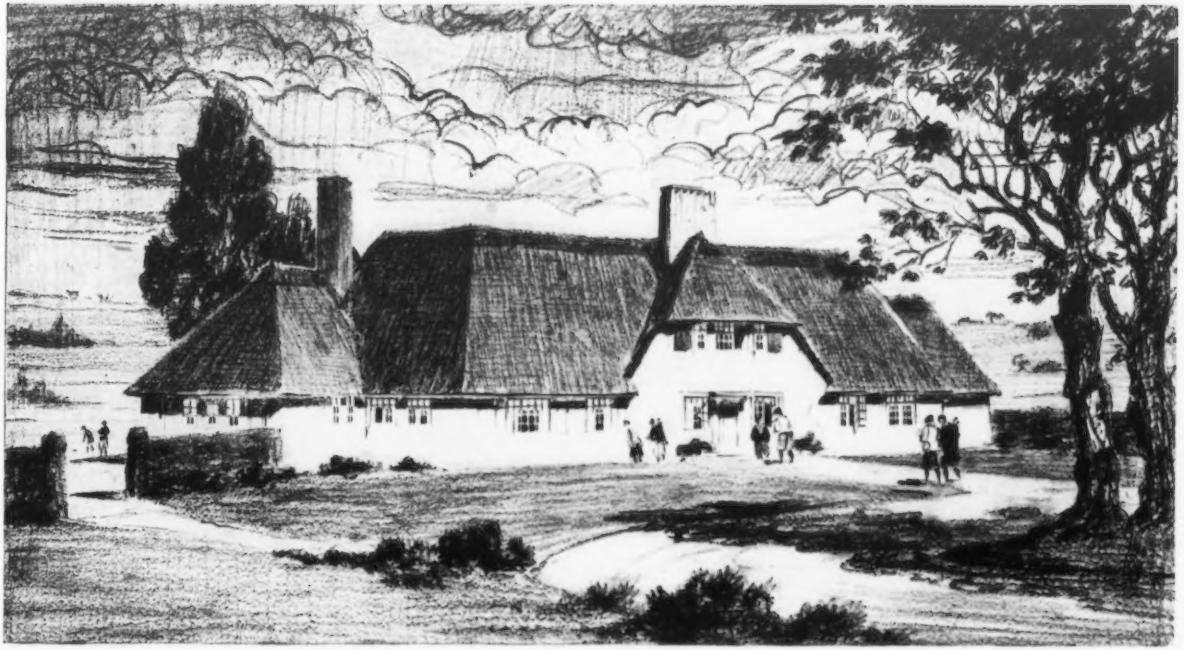
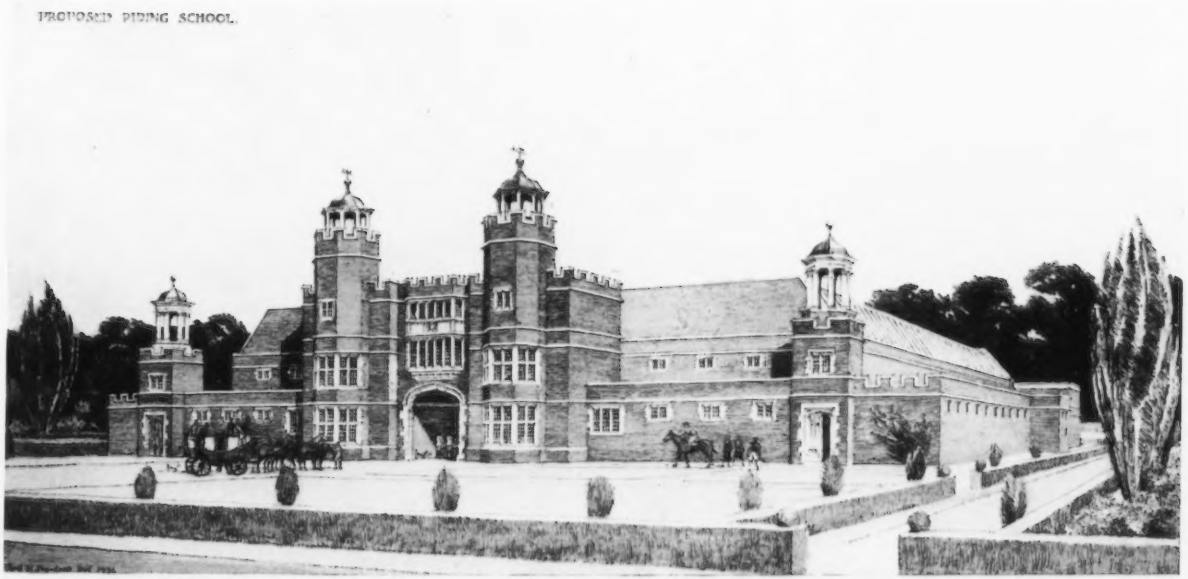
PERSPECTIVE DRAWING BY J. D. M. HARVEY.



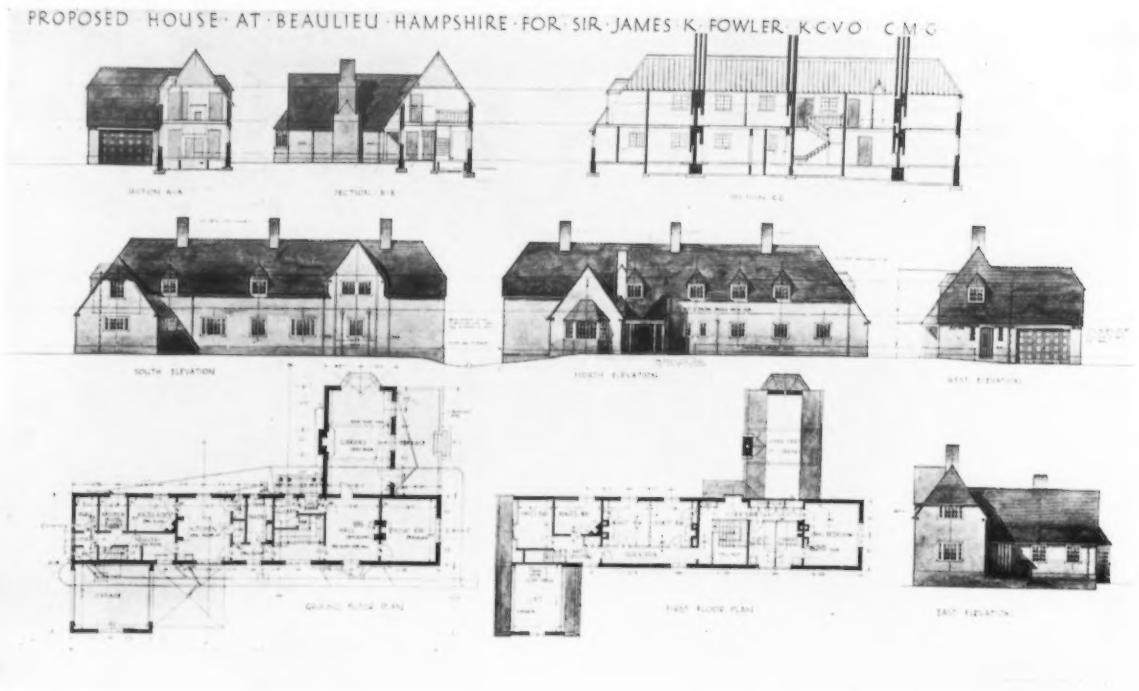
GOLF CLUB HOUSE AT ASHRIDGE PARK. W. STANLEY GRICE, F.R.I.B.A., ARCHITECT.

PERSPECTIVE DRAWING BY P. D. HEPWORTH.



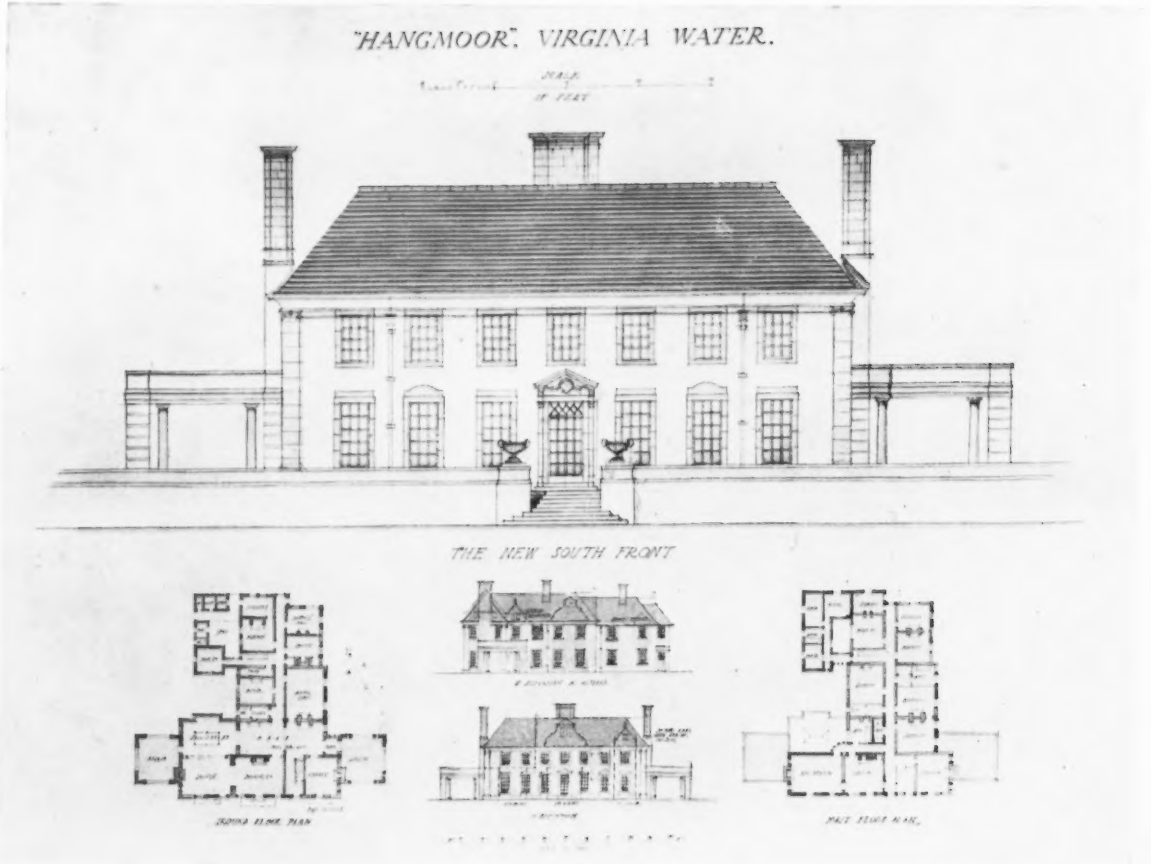

PROPOSED RIDING SCHOOL. ANDREW N. PRENTICE, F.R.I.B.A., ARCHITECT.

PERSPECTIVE DRAWING BY A. N. PRENTICE.



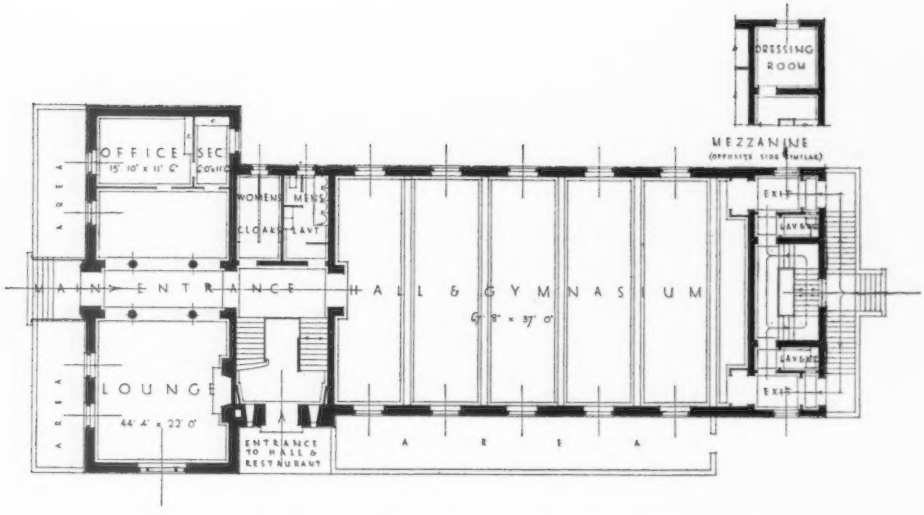

HOUSES AT BEAULIEU, HAMPSHIRE.

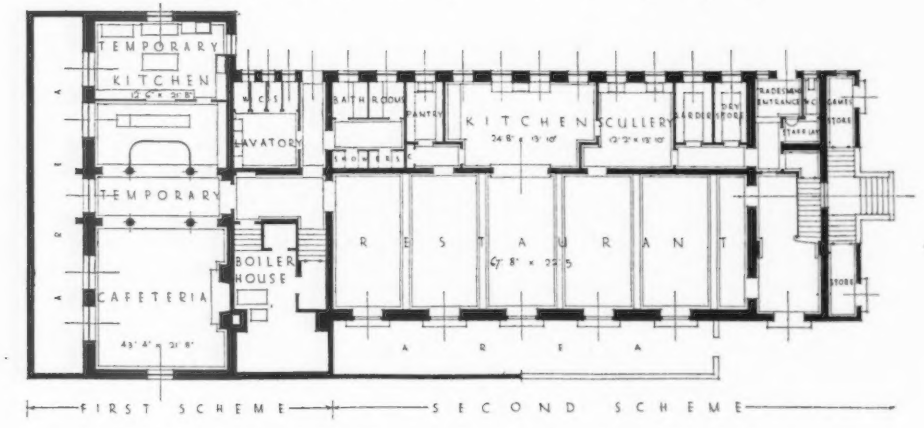
C. H. JAMES, F.R.I.B.A., ARCHITECT.



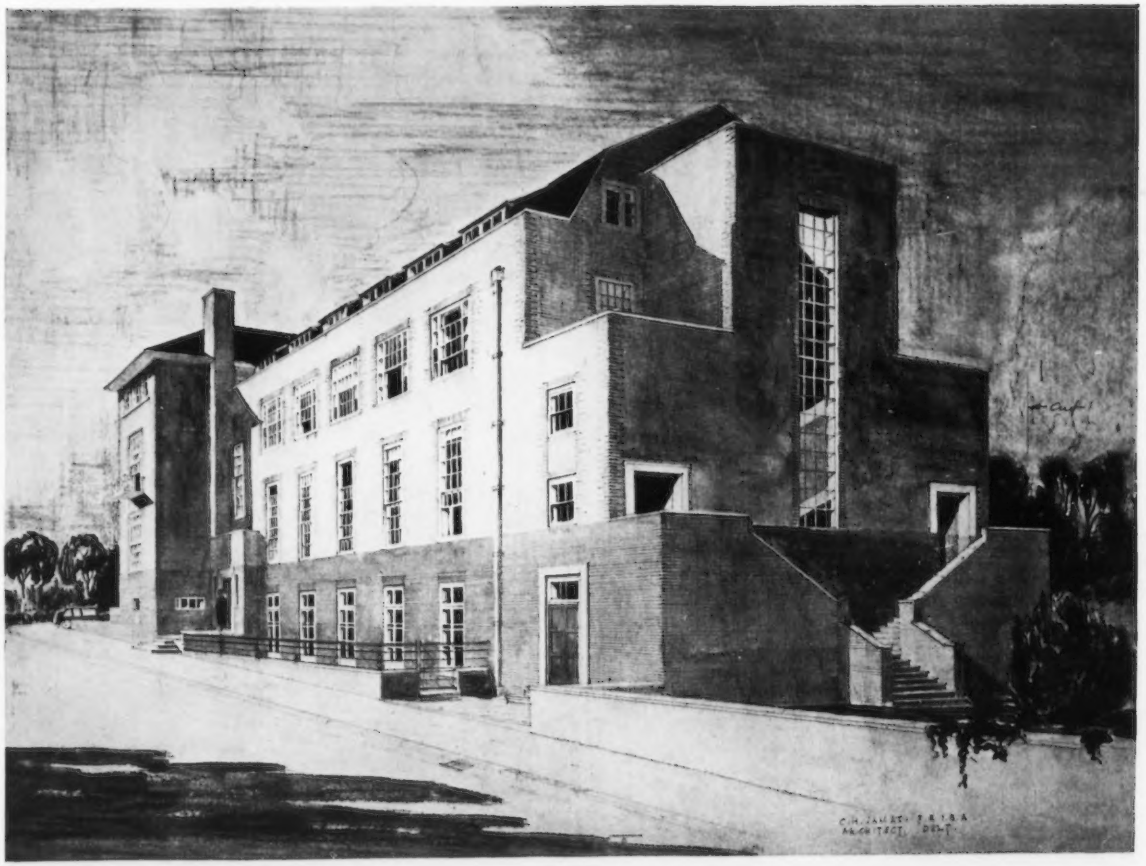

"HANGMOOR," VIRGINIA WATER.

BRIANT A. POULTER, F.R.I.B.A., ARCHITECT.

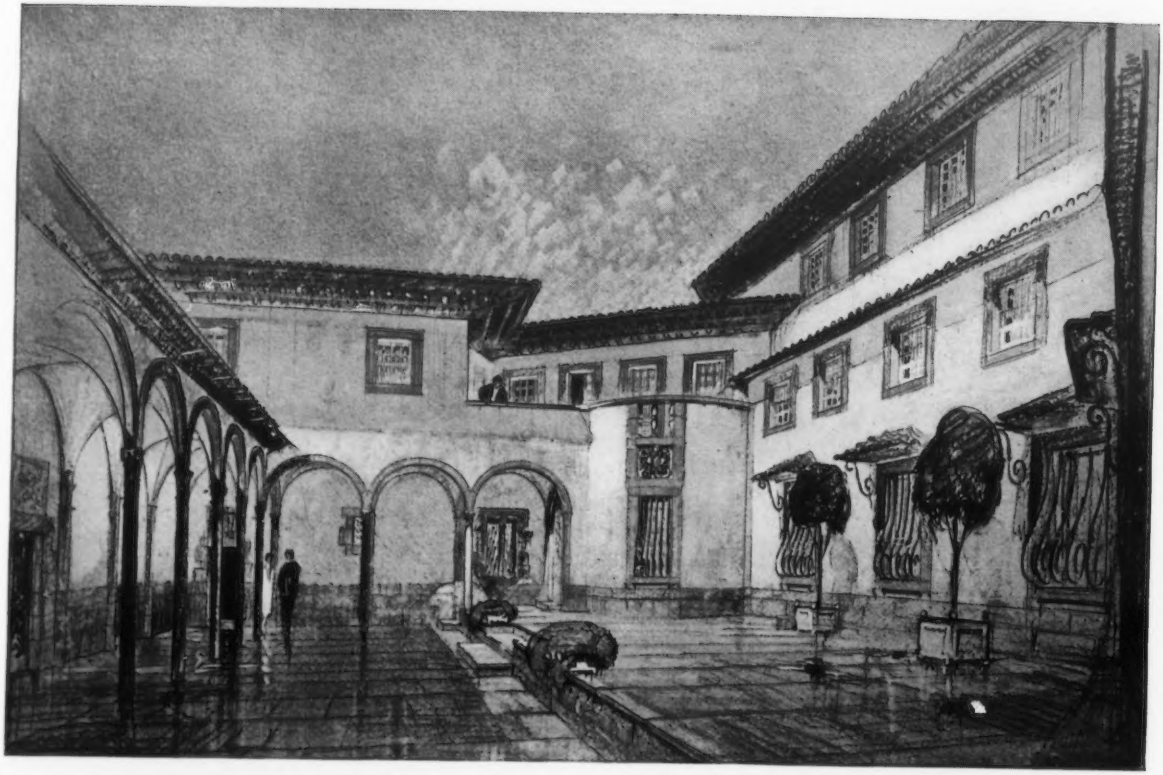



YOUNG WOMEN'S CHRISTIAN ASSOCIATION, EAST ACTON LANE, W.
C. H. JAMES, F.R.I.B.A., ARCHITECT.

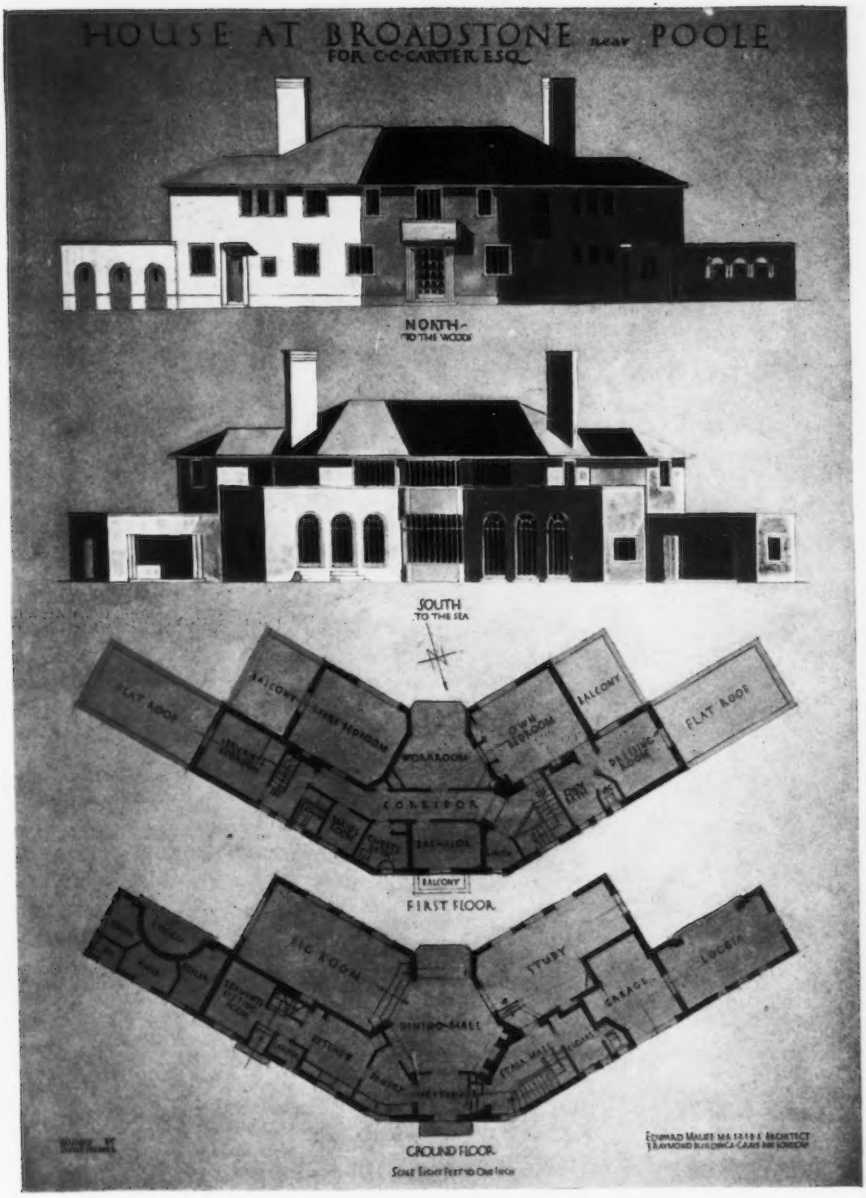


YOUNG WOMEN'S CHRISTIAN ASSOCIATION, EAST ACTON LANE, W. C. H. JAMES, F.R.I.B.A., ARCHITECT.
PERSPECTIVE DRAWING BY C. H. JAMES.

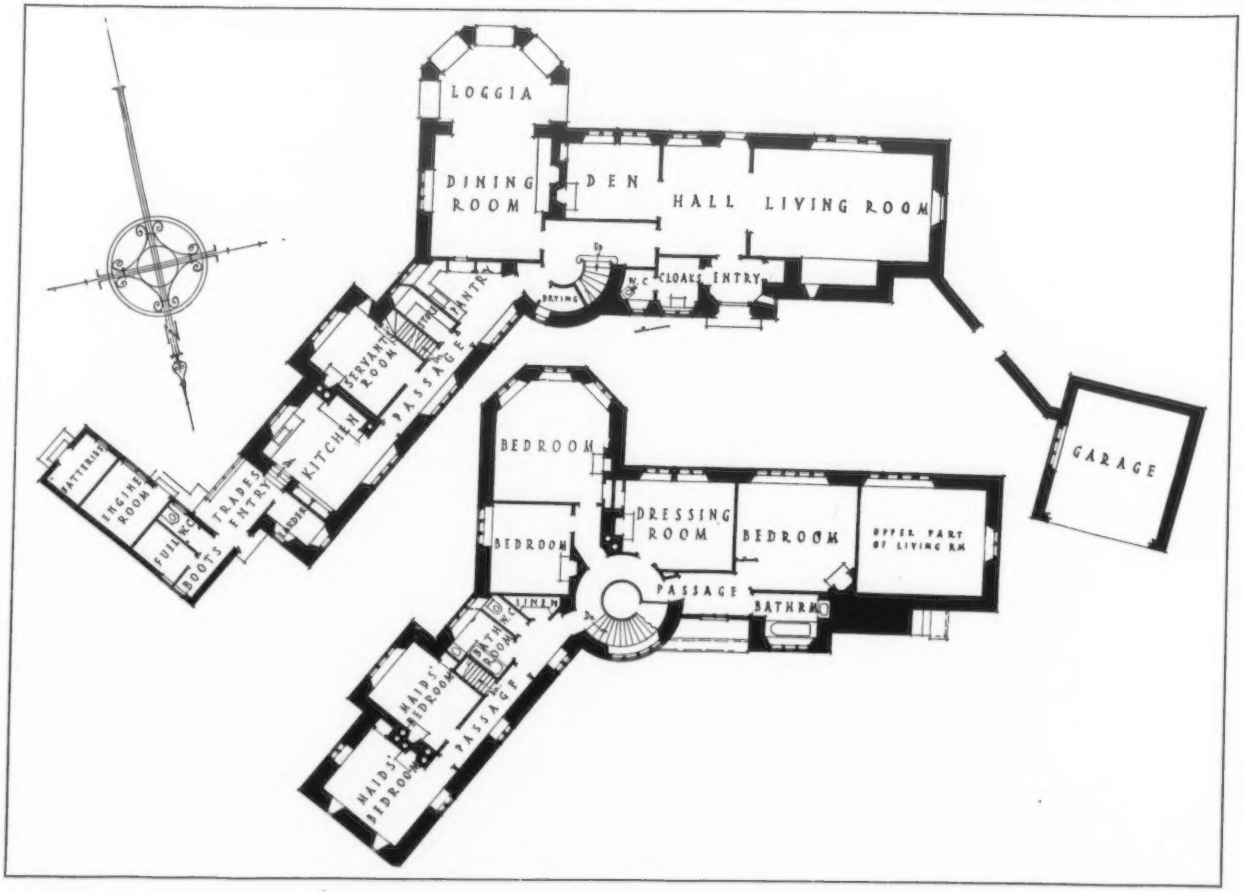


HOUSE AT BIARRITZ, THE PATIO.

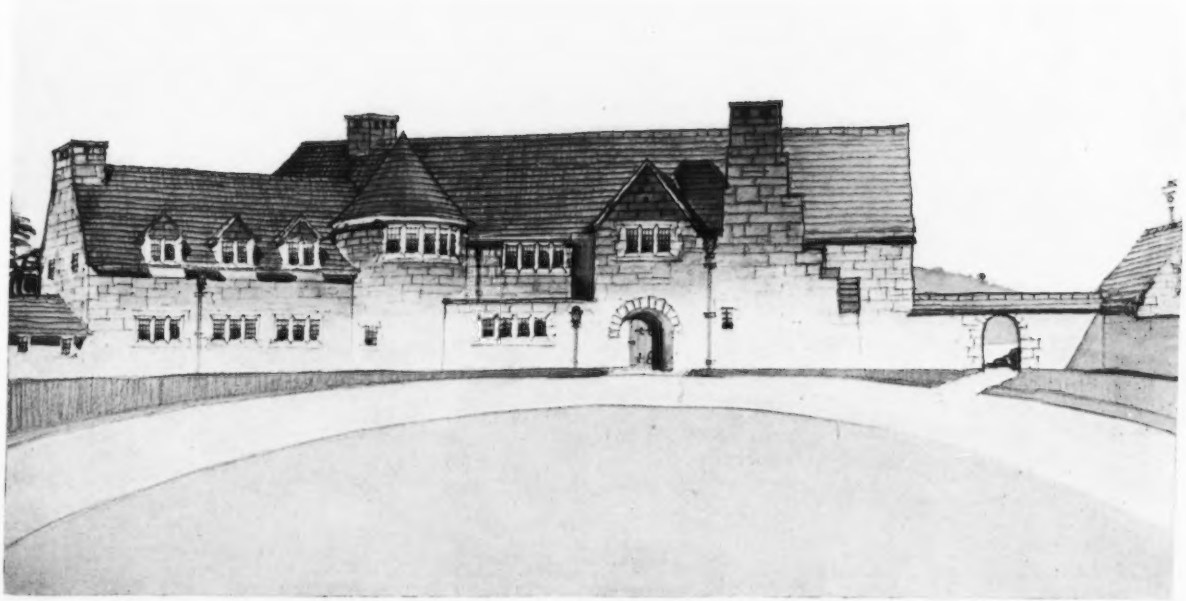
OLIVER HILL, F.R.I.B.A., ARCHITECT.




HOUSE AT BROADSTONE, NEAR POOLE, DORSET.
EDWARD MAUFE, M.A., F.R.I.B.A., ARCHITECT.
PERSPECTIVE DRAWING BY EVANS PALMER.

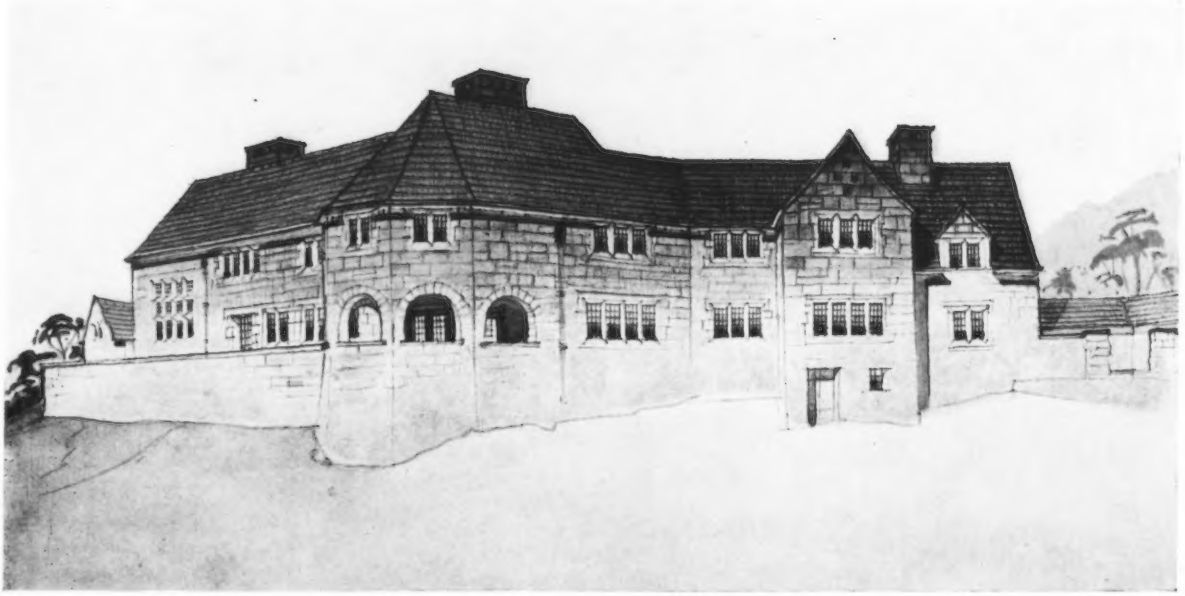



"TRAGARRIFF," BANTRY BAY, CO. CORK. GROUND AND FIRST FLOOR PLANS.
BRIANT A. POULTER, F.R.I.B.A., ARCHITECT.



"TRAGARRIFF," BANTRY BAY, CO. CORK. BRIANT A. POULTER, F.R.I.B.A., ARCHITECT.

PERSPECTIVE DRAWING BY BRIANT A. POULTER.



"TRAGARRIFF," BANTRY BAY, CO. CORK. BRIANT A. POULTER, F.R.I.B.A., ARCHITECT.
PERSPECTIVE DRAWING BY BRIANT A. POULTER.

# SELECTION FROM SOME OF THE RECENT WORKS

## OF SIR EDWIN COOPER, A.R.A.

EXHIBITED AT THE GALLERIES OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS
ON THE OCCASION OF
THE PRESENTATION OF THE ROYAL GOLD MEDAL FOR ARCHITECTURE, 1931.

# FOREWORD.

I write this appreciation of the buildings illustrated in this Review with high regard for the works and their author. To-day, when competition is so keen, many architects are too fully engaged forming their own lives to do more than spare a passing thought to the aims and ideals of their contemporaries. Things were different when the world was younger. Now there is an infinite amount of unimportant professional criticism to remind us of varying points of view, and far too little praise for solid achievement. Yet notwithstanding the apparent apathy a certain unanimity of opinion regarding good work exists in the mind of the public. Neither is it surprising that in these changeful times some few studious architects incline to hasten slowly. It will be agreed that the many buildings shewn in this Review are a contribution to the story of English architecture. Each and several afford evidence of the estimation of the promoters for works of permanent value. Two factors are outstanding—the first that the character of the designs records a viewpoint which is personal and consistent; and secondly, there is the lesson of masterly planning.

Menage is reported to have said "I should have received great pleasure to have conversed with Cicero had I lived in his time." Sir Edwin Cooper can be credited with kindred thoughts for the memory of Wren. Those who hold a watching brief for the scientific art of architecture know that experience and cumulative effort count equally with brilliant and intuitive achievement. There is the need for imagination in three dimensions, as well as skill in co-ordinating the ancillary arts. The work of an architect is a record of social impulses received at different ages. For this reason a catalogue *raisonné* does not suffice to describe the work of years. It becomes necessary, therefore, to view the life work of an architect as part of the social context of his time. If we turn back thirty years we obtain a correct view of the forces which have led up to our own day. We find that the partial re-establishment of a classical tradition in Europe and America at the close of the nineteenth century was the almost universal ideal.

During the first fifteen years of the present century there was a strong leaning towards the improvement of civic building. It was felt that this country lagged behind France and America. But, apart from considerations of style, English architects were already reaching out towards the newer conditions in which structural planning would be dominant. It is, therefore, of striking interest to find these facts indicated in the buildings illustrated. Architecture has many facets other than those of strict utility. It is often forgotten that as an art it is closely related to painting. The great works of the Middle Ages and the Renaissance offer abundant proof of this. It is for this very reason that the breadth of view which envisions the commingling of the new with the old is to be esteemed. An artist, who is a man of determination, can be allowed to interpret conditions in complete detachment from his contemporaries. He can stand aloof and abide with beliefs which are part of his individuality. Taste, direction, and loose criticism alike leave him unmoved. Those who will read the designs shewn in this Review will gather evidence of the author's emotion for rich architectural character. For example, when we study the Port of London Building we are led to think of it as being symbolic of ancient Rome. We view the frontispieces as a giant portal to the myriad intricacies of the city and its activities. We feel not only that the architect has endowed this building with Piranesian articulations, but that the magic of London's atmosphere is rendering the stonework in sympathy with the architect's intentions. Viewed largely it is the silhouette and the mass, the high lights and the shadows, of this building which arrest attention. And within there is much to please, particularly the rich formality of the Board Room and the restrained dignity of the Committee Rooms. Another important work is the Star and Garter Home on Richmond Hill, a building designed by the Architect in an honorary capacity. In this design there is additional evidence of admiration for the Wren tradition. But the building is not a reproduction of any particular Wren model, on the contrary it inherits the large handling and the pictorial contrasts which we associate with the matured English Renaissance of the seventeenth century.

Other important City buildings include Spillers, the Banque Belge, the Royal Mail Offices, and the rebuilding of Lloyd's. As works of primary importance all the foregoing demonstrate Sir Edwin Cooper's skill as a planner. "The Room" at Lloyd's in itself is a vindication of the suitability of a classical interior for a public building. But it is not as a designer solely of civic buildings that the author is distinguished. At Cambridge there is the new Bio-Chemical School, with a façade substantially in the Wren manner.

# FOREWORD.

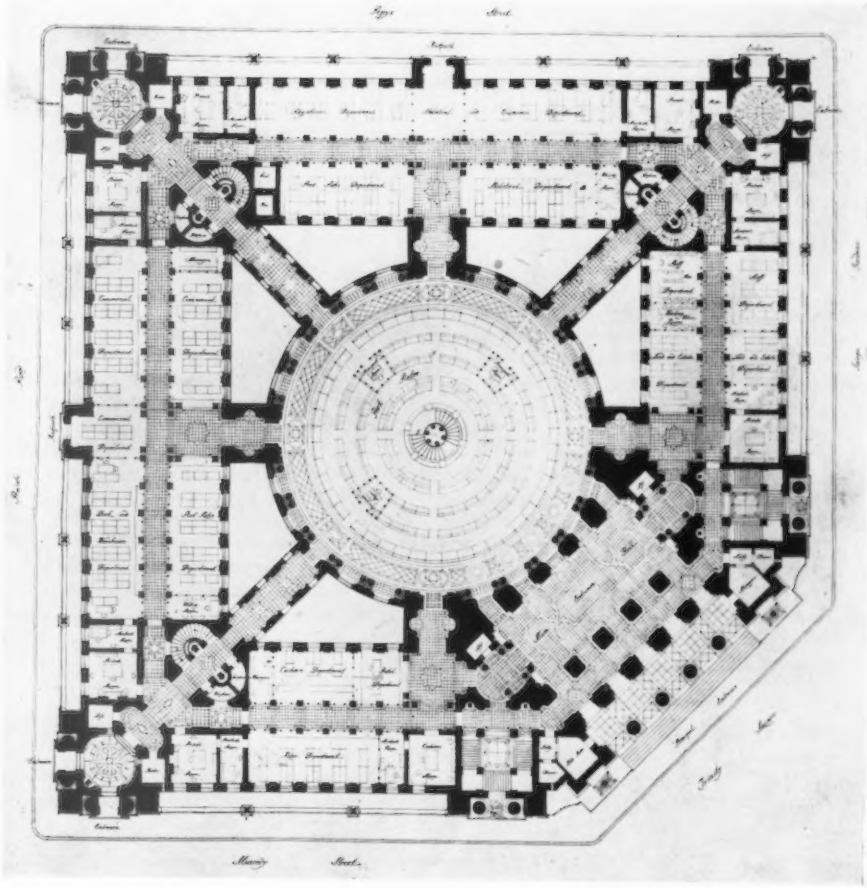
At Sandgate there is the delightful Star and Garter Home, a model of domesticity. At Hampstead we find a studio in a garden; at Forest Ridge, Sussex, there is a country house, with cottages on the estate.

These lesser works form so many interludes to larger buildings such as the Devonport Pathological Laboratories and Nurses' Home at Greenwich, Cranleigh School, Surrey, and the South London Hospital for Women, facing Clapham Common. In London there is the College of Nursing in Cavendish Square. As the volume of work presents itself page by page a feeling of reverence arises for the incessant labour which one brain has undertaken. I remember the pleasure I experienced when passing through the Baggage Hall at Tilbury. Here, I thought, is a building worthy of one of the greatest seaports in the world. Since then I have visited many of Sir Edwin Cooper's buildings, including the recently completed National Provincial Bank at the corner of Princes Street, and I have been impressed by the care bestowed on the smallest details.

An architect gains by experience; he learns to be more direct in statement; as time goes on he ventures to give material a fairer chance; he is more sparing in his selection of ornament, and he concentrates enrichments at definite focal points. Deterioration of personal style rarely accompanies steadfastness of purpose. For example, in this Review there is evidence of humility but no lack of consistency in the modest design of the Offices of the West India Docks. This is a tasteful building which youthful enthusiasm will envy. The present change in architectural outlook is too sudden and too recent to be judged in relation to the great mass of work which preceded this curious age of experiment. Those who are interested will find the buildings named in this foreword to be connected with romantic issues not necessarily restricted to the extension of the Wren manner; although the Wren theme will be recognized. To my mind Sir Edwin Cooper's buildings address themselves more especially to the broader sentiments of the public. They embody idioms intimately related to times when economy was not a ruling influence. The encouragement Sir Edwin Cooper has conferred on English craftsmanship cannot be over-estimated. In his buildings he has revived interest for things made by hand; he has spared no thought to give scope to the painter, the sculptor, the carver, the metal worker, and the furniture maker. It is evident, too, that he has been the guiding influence for all. As one turns the pages of this Review one is privileged to peep over his shoulder, to accompany him on sketching expeditions, to think of him as a kindly mentor to his staff and a friend to his many clients.

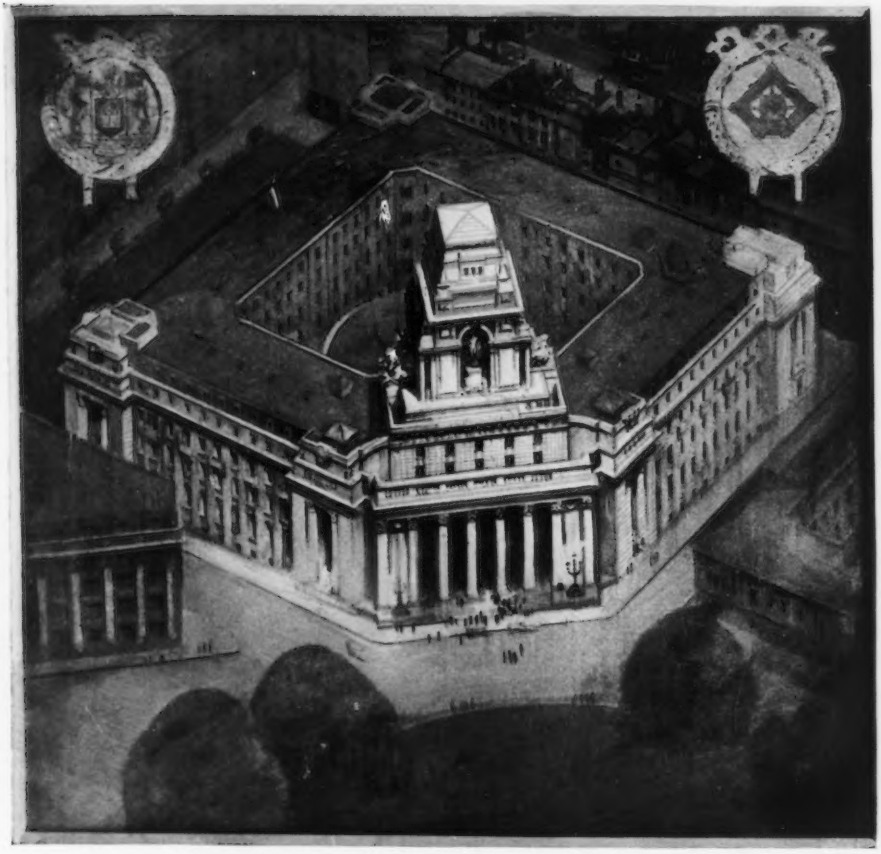
In the great comedy of life we are all engaged in dreaming out fantastic towers of Babel. How rarely do these dreams mature. And even the finest inventions of the imagination that come to reality fail to satisfy our individual expectations. They are invariably changelings. Thus it is that maturity brings regard for works other than our own. And we read the conventions of the present with greater assurance.

A. E. RICHARDSON.



THE PORT OF LONDON AUTHORITY BUILDING, TRINITY SQUARE.

GROUND FLOOR PLAN.



THE PORT OF LONDON AUTHORITY BUILDING, TRINITY SQUARE.
FROM A WATER-COLOUR BY SIR E. COOPER, A.R.A.

THE PORT OF LONDON AUTHORITY BUILDING, TRINITY SQUARE.

THE PORT OF LONDON AUTHORITY BUILDING. BACK OF TOWER.

THE PORT OF LONDON AUTHORITY BUILDING. WAR MEMORIAL.

THE PORT OF LONDON AUTHORITY BUILDING.
CORRIDOR LEADING TO THE ROTUNDA.

THE PORT OF LONDON AUTHORITY BUILDING.
SKETCH SECTION SHOWING ROTUNDA.

THE PORT OF LONDON AUTHORITY BUILDING. ROTUNDA CUPOLA.

THE PORT OF LONDON AUTHORITY BUILDING. IN THE ROTUNDA.

THE PORT OF LONDON AUTHORITY BUILDING. LANDING TO A STAIRCASE.

THE PORT OF LONDON AUTHORITY BUILDING. BOARD ROOM SHOWING PORTRAIT OF THE RIGHT HON. THE VISCOUNT DEVONPORT, P.C.

THE PORT OF LONDON AUTHORITY BUILDING. THE BOARD ROOM.

THE PORT OF LONDON AUTHORITY BUILDING. A COMMITTEE ROOM.

THE PORT OF LONDON AUTHORITY BUILDING, A COMMITTEE ROOM.

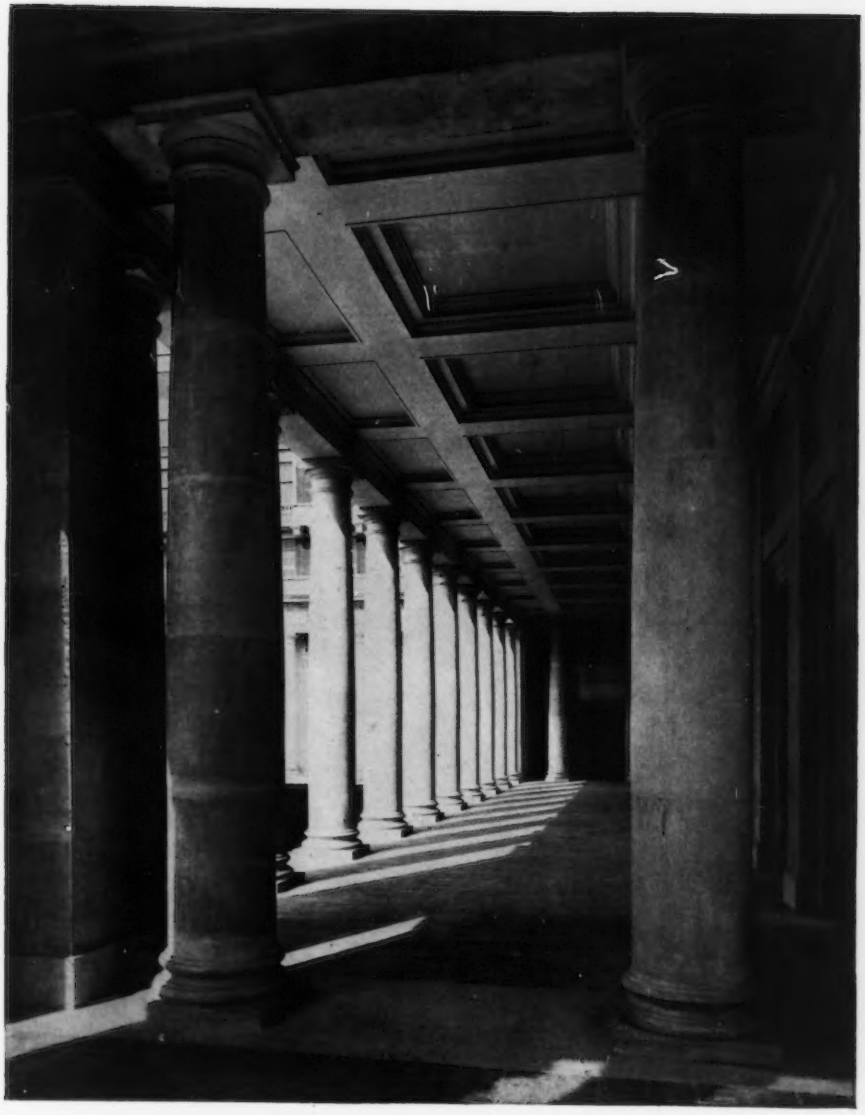
THE STAR AND GARTER HOME, RICHMOND : RIVER FRONT.

THE STAR AND GARTER HOME, RICHMOND : VIEW FROM RICHMOND PARK.

THE STAR AND GARTER HOME, RICHMOND : VIEW TO ROADWAY.

THE STAR AND GARTER HOME, RICHMOND: LOGGIA AND LAWN.

THE STAR AND GARTER HOME, RICHMOND : VIEW ACROSS LAWN.



THE STAR AND GARTER HOME, RICHMOND : THE LOGGIA.

THE STAR AND GARTER HOME, RICHMOND : LOGGIA TO LIFTS.

THE STAR AND GARTER HOME, RICHMOND: THE FOUNTAIN.

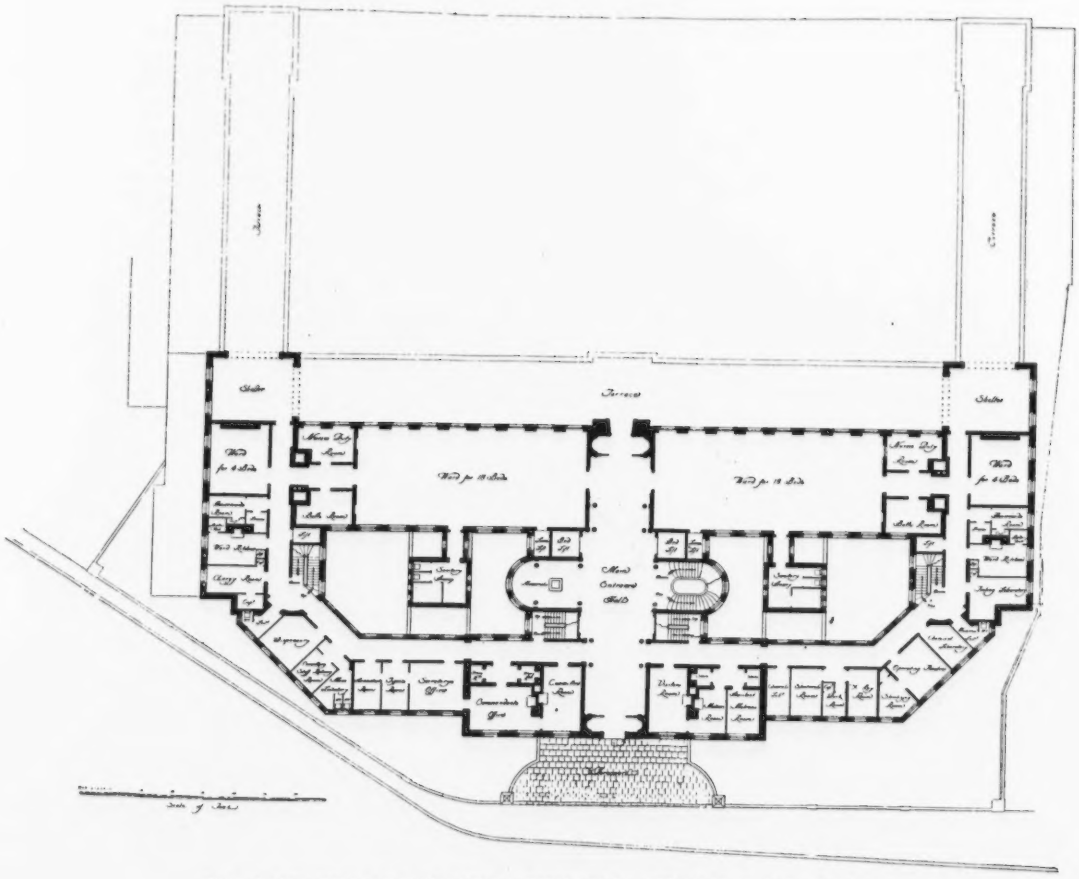
THE STAR AND GARTER HOME, RICHMOND: MAIN STAIRCASE.

THE STAR AND GARTER HOME, RICHMOND : GROUND FLOOR CORRIDOR.

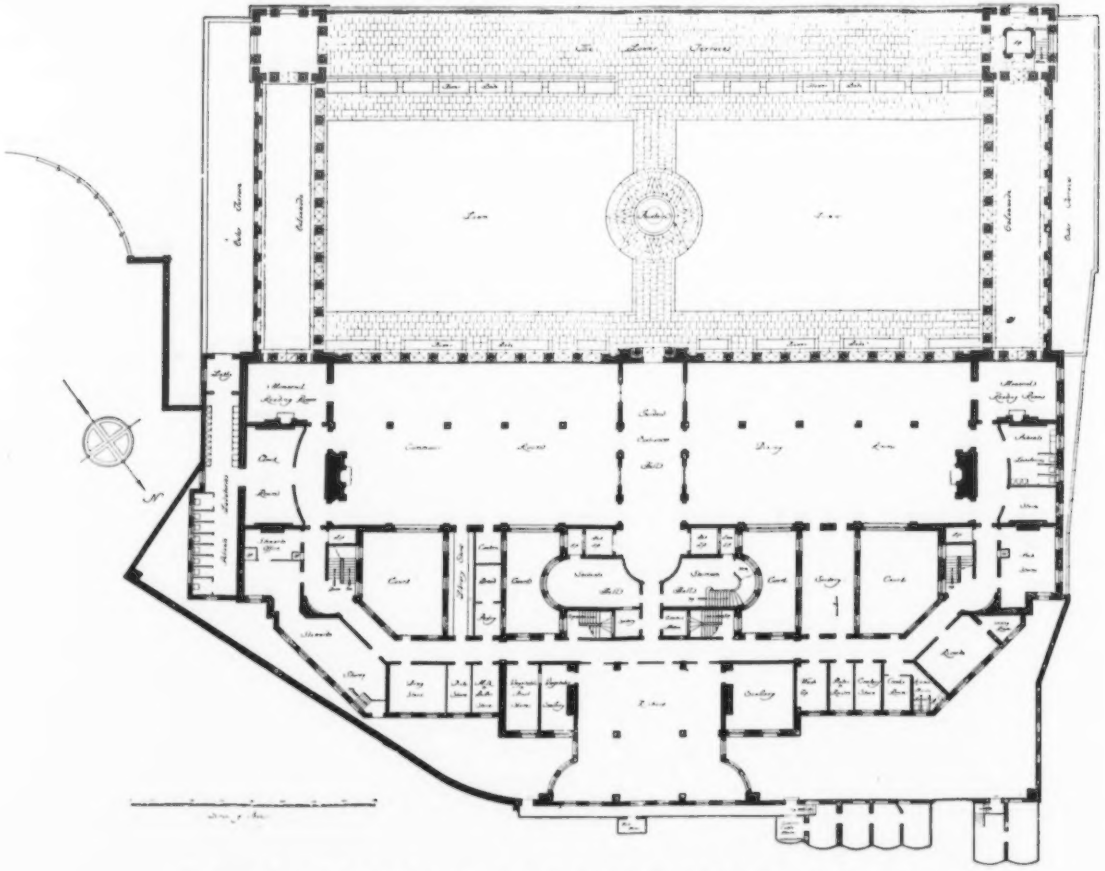
THE STAR AND GARTER HOME, RICHMOND: COWDRAY CHAPEL.

THE STAR AND GARTER HOME, RICHMOND: COWDRAY CHAPEL.

THE STAR AND GARTER HOME, RICHMOND : DINING ROOM.



THE STAR AND GARTER HOME, RICHMOND: GROUND FLOOR PLAN.



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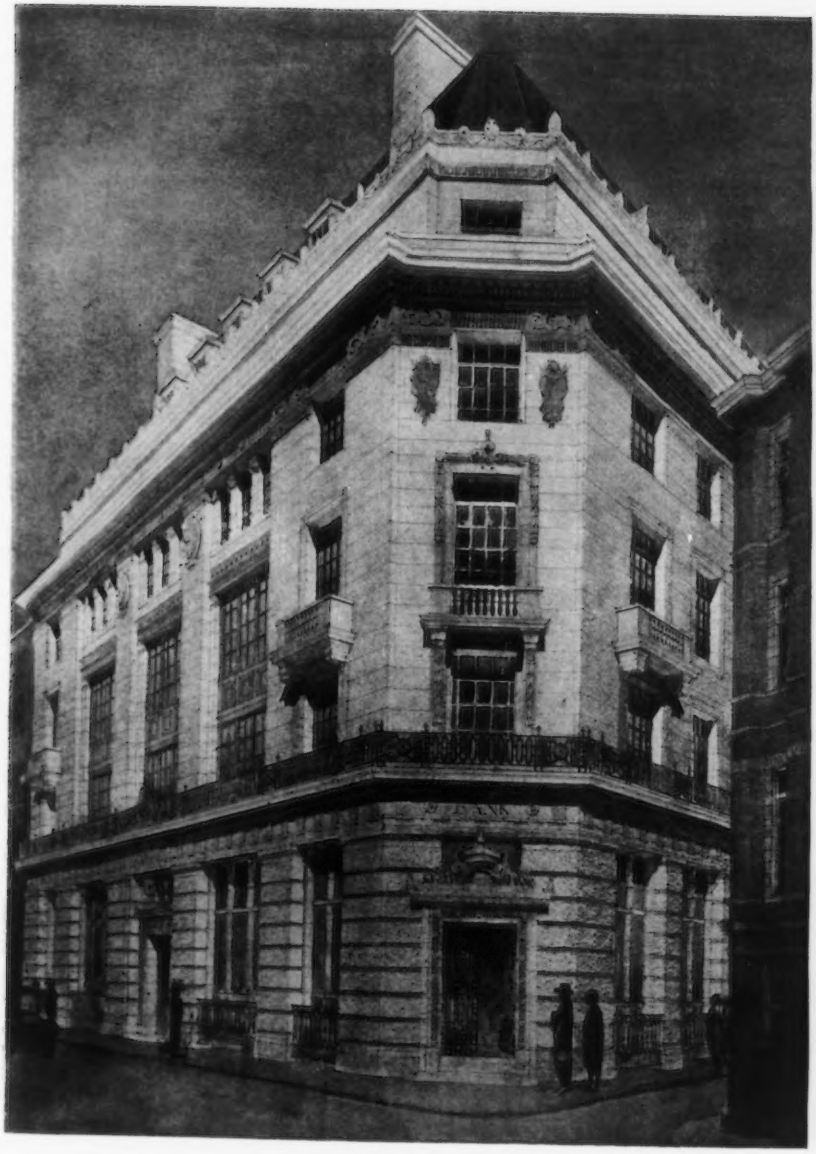


SPILLERS LTD., ST. MARY AXE.

SPILLERS LTD. GROUND FLOOR TO ST. MARY AXE.

SPILLERS LTD. THE ENTRANCE HALL.

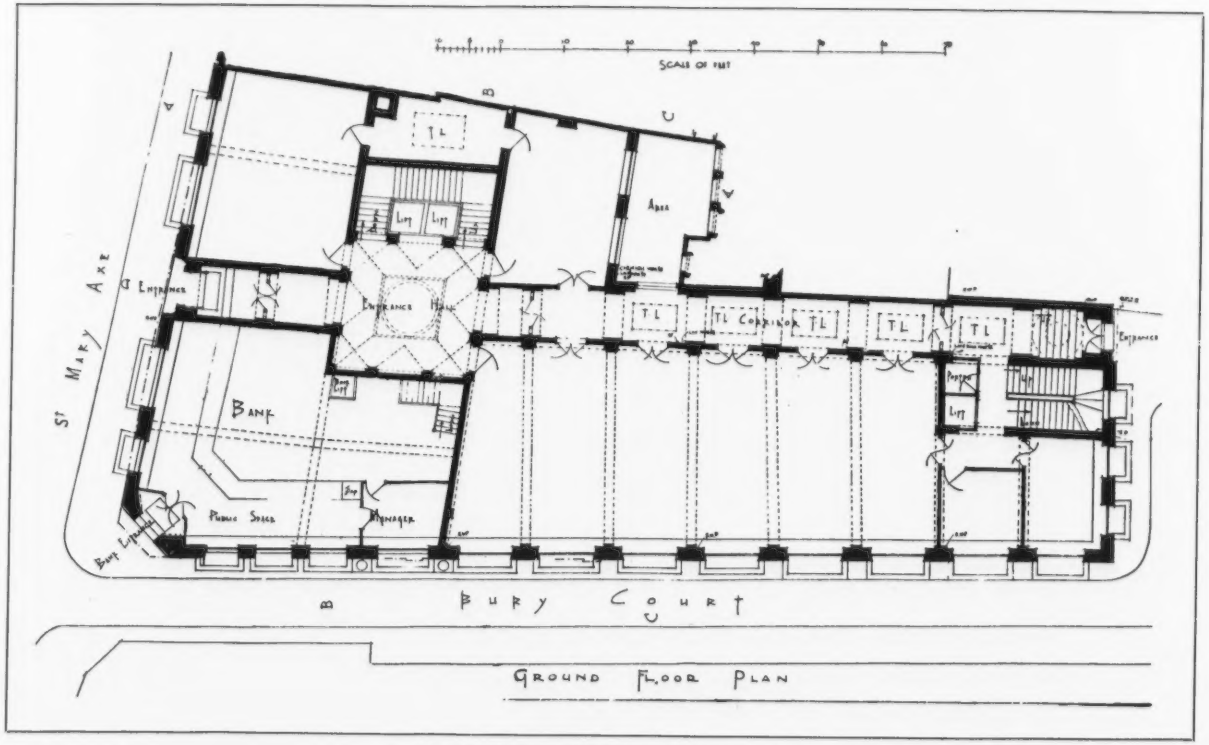
SPILLERS LTD. THE GROUND FLOOR CORRIDOR.

SPILLERS LTD. WAR MEMORIAL.

SPILLERS LTD. THE BOARD ROOM.

SPILLERS LTD. FIREPLACE IN BOARD ROOM.

SPILLERS LTD. ENTRANCE TO BOARD ROOM.

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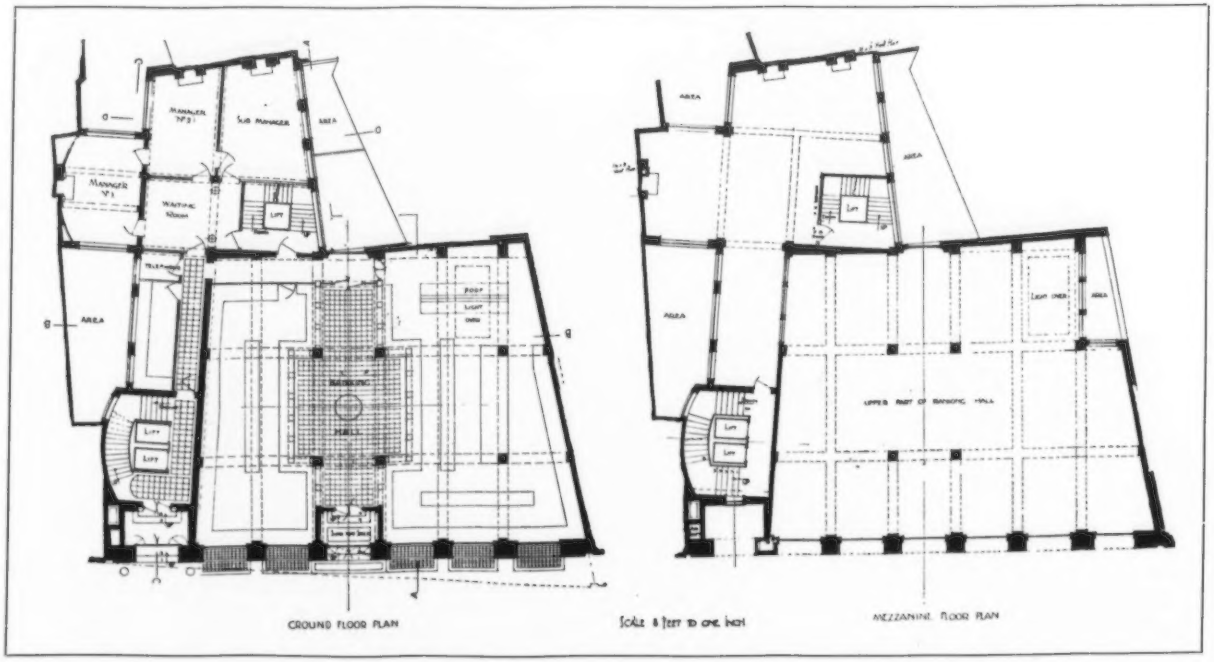
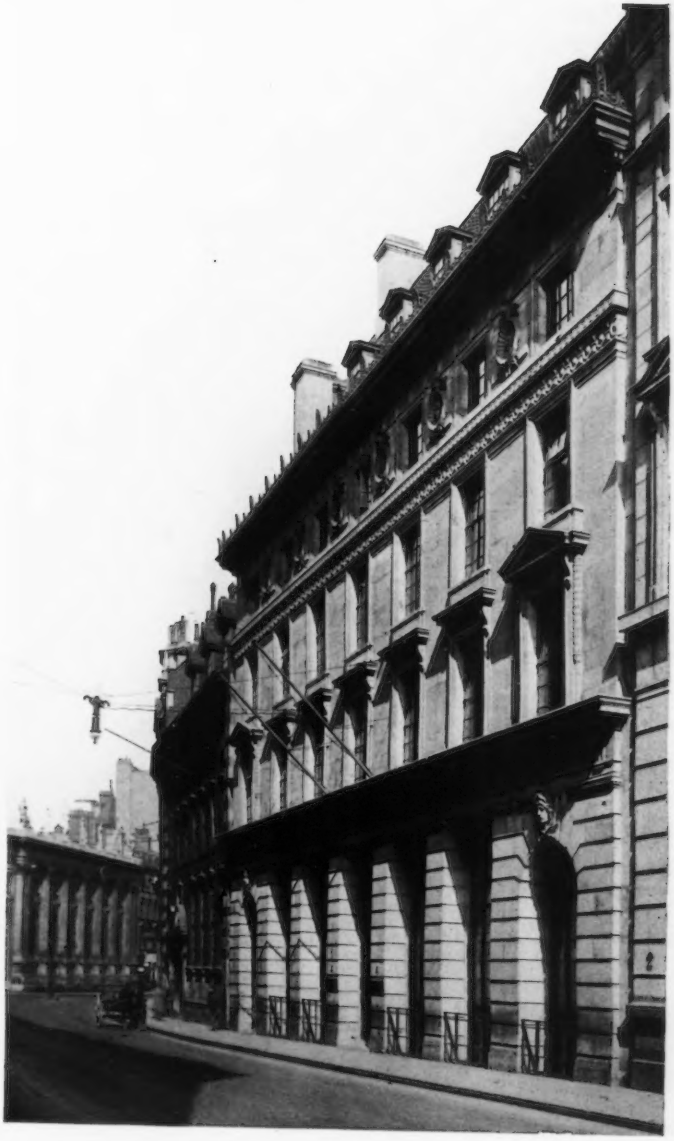


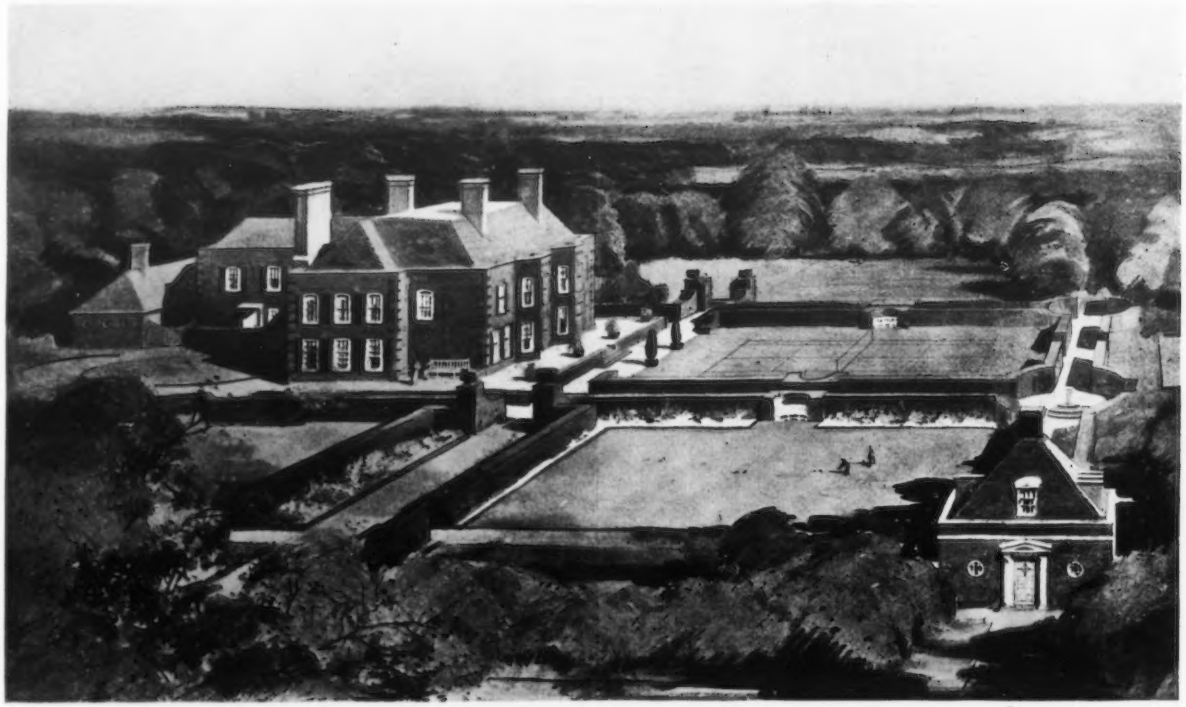

THE BANQUE BELGE : GROUND AND MEZZANINE FLOOR PLANS.



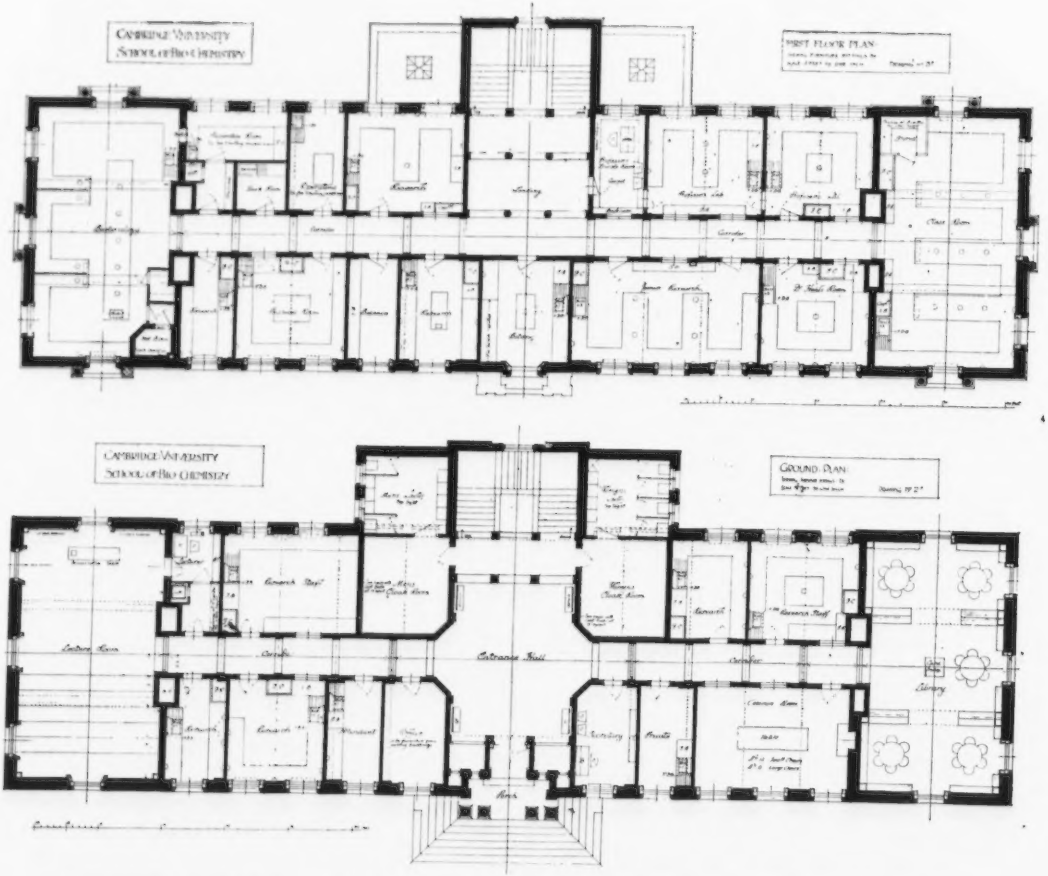
THE BANQUE BELGE, BISHOPSGATE.

THE BANQUE BELGE, BISHOPSGATE. BANKING HALL.

THE BANQUE BELGE, BISHOPSGATE. PUBLIC SPACE IN BANKING HALL.



APLEY GRANGE, HARROGATE, YORKSHIRE.




CAMBRIDGE UNIVERSITY. SCHOOL OF BIO-CHEMISTRY. GROUND AND FIRST FLOOR PLANS.

CAMBRIDGE UNIVERSITY. SCHOOL OF BIO-CHEMISTRY. ELEVATION TO TENNIS COURT ROAD.

CAMBRIDGE UNIVERSITY. SCHOOL OF BIO-CHEMISTRY. MAIN ENTRANCE.

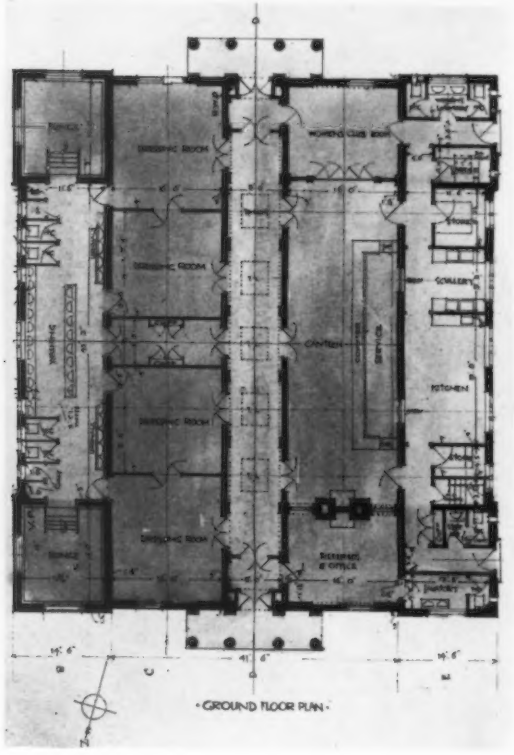
CAMBRIDGE UNIVERSITY. SCHOOL OF BIO-CHEMISTRY. ELEVATION TO QUAD.

CAMBRIDGE UNIVERSITY. SCHOOL OF BIO-CHEMISTRY. THE ENTRANCE HALL.

CAMBRIDGE UNIVERSITY. SCHOOL OF BIO-CHEMISTRY. THE COLEMAN LIBRARY.

CAMBRIDGE UNIVERSITY. SCHOOL OF BIO-CHEMISTRY. MAIN LABORATORY.

SIDE ELEVATION.




THE PORT OF LONDON AUTHORITY. SPORTS PAVILION, ILFORD.

THE PORT OF LONDON AUTHORITY. ENTRANCE TO SPORTS PAVILION, ILFORD.

MARYLEBONE TOWN HALL. MAIN ENTRANCE.

MARYLEBONE TOWN HALL. LIONS AT MAIN ENTRANCE.

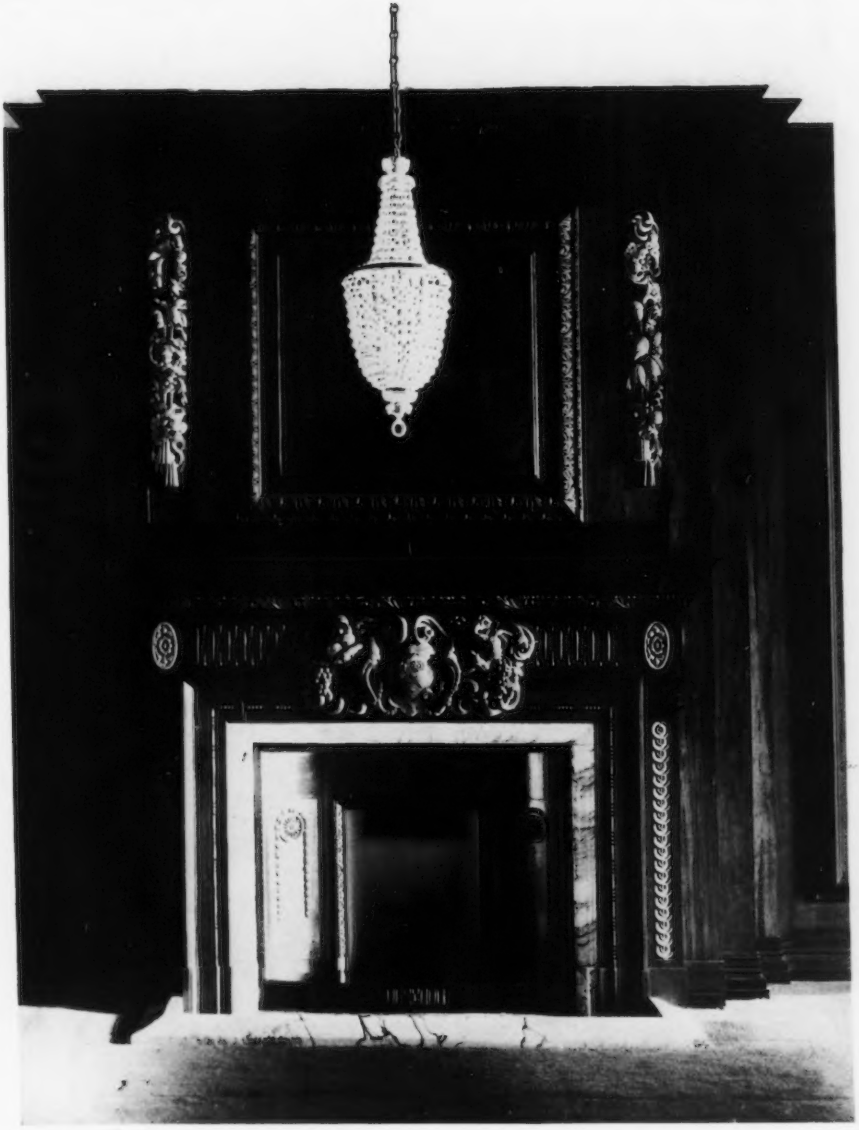
MARYLEBONE TOWN HALL. BACK VIEW.

MARYLEBONE TOWN HALL. SIDE VIEW.

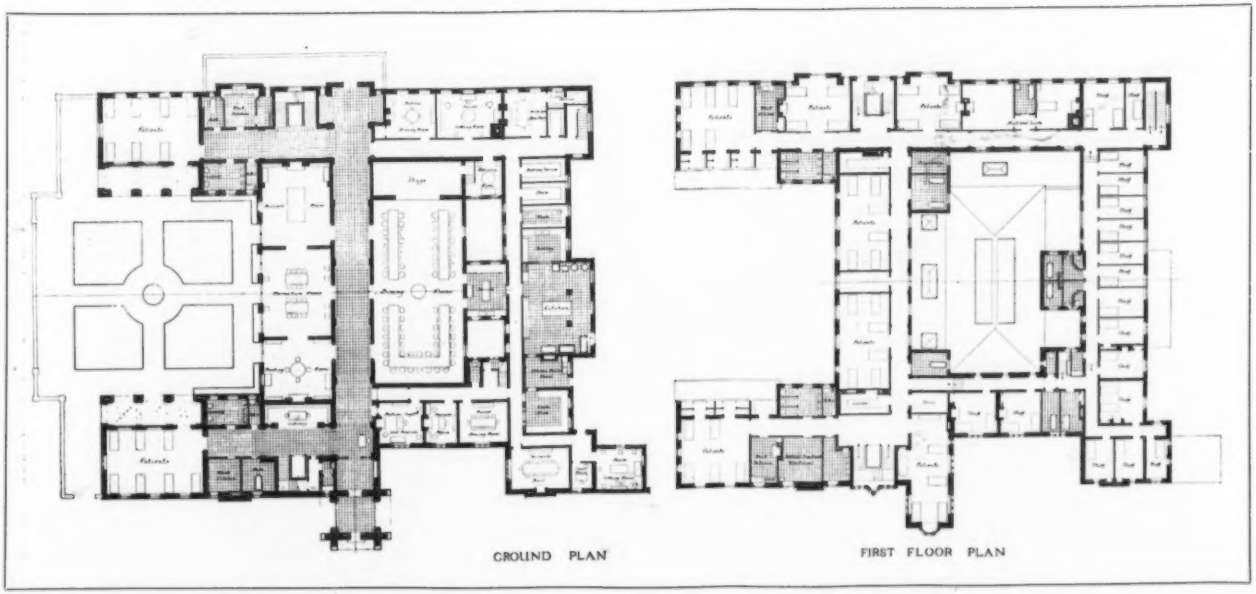
MARYLEBONE TOWN HALL. THE COUNCIL CHAMBER.

MARYLEBONE TOWN HALL. THE MAYOR'S CHAIR IN COUNCIL CHAMBER.

MARYLEBONE TOWN HALL. MAIN COMMITTEE ROOM.



MARYLEBONE TOWN HALL. FIREPLACE IN COMMITTEE ROOM.



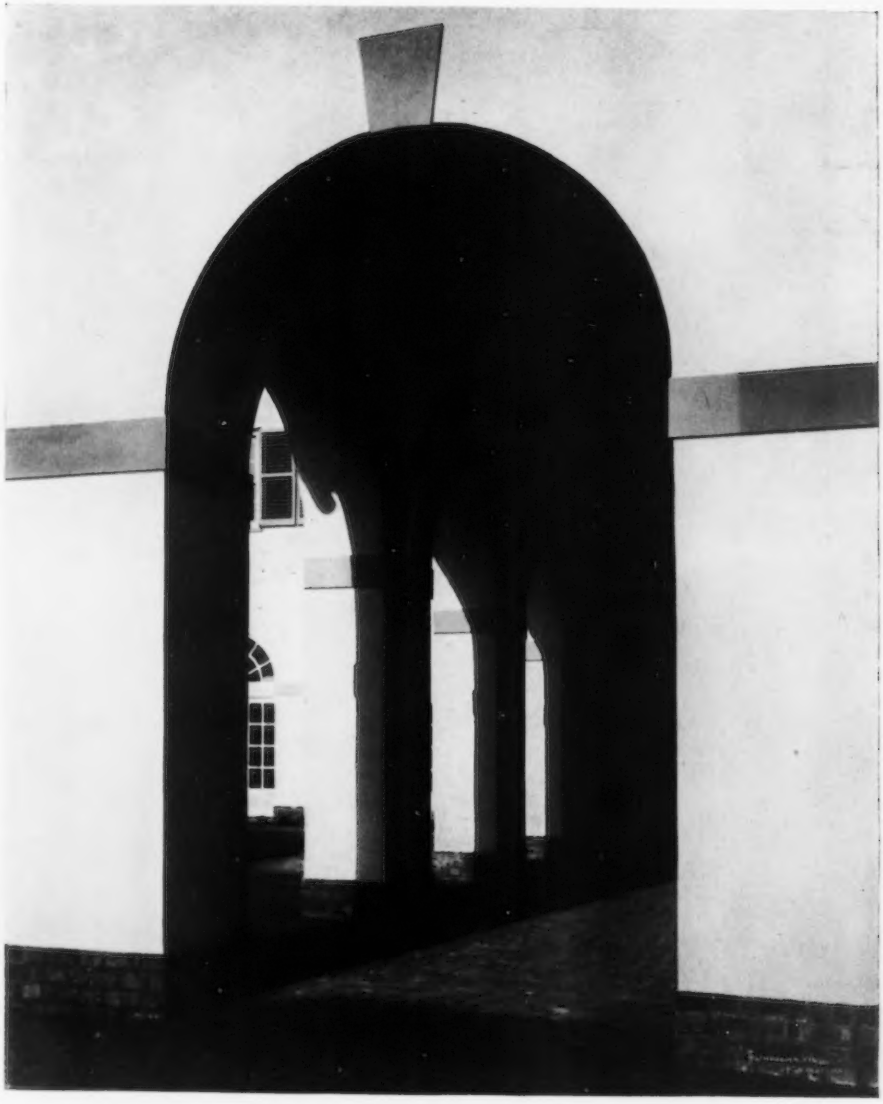

THE STAR AND GARTER HOME, SANDGATE. GROUND AND FIRST FLOOR PLAN.

THE STAR AND GARTER HOME, SANDGATE. VIEWS FROM THE GROUNDS.

THE STAR AND GARTER HOME, SANDGATE. SOUTH FRONT.

THE STAR AND GARTER HOME, SANDGATE. EAST FRONT.

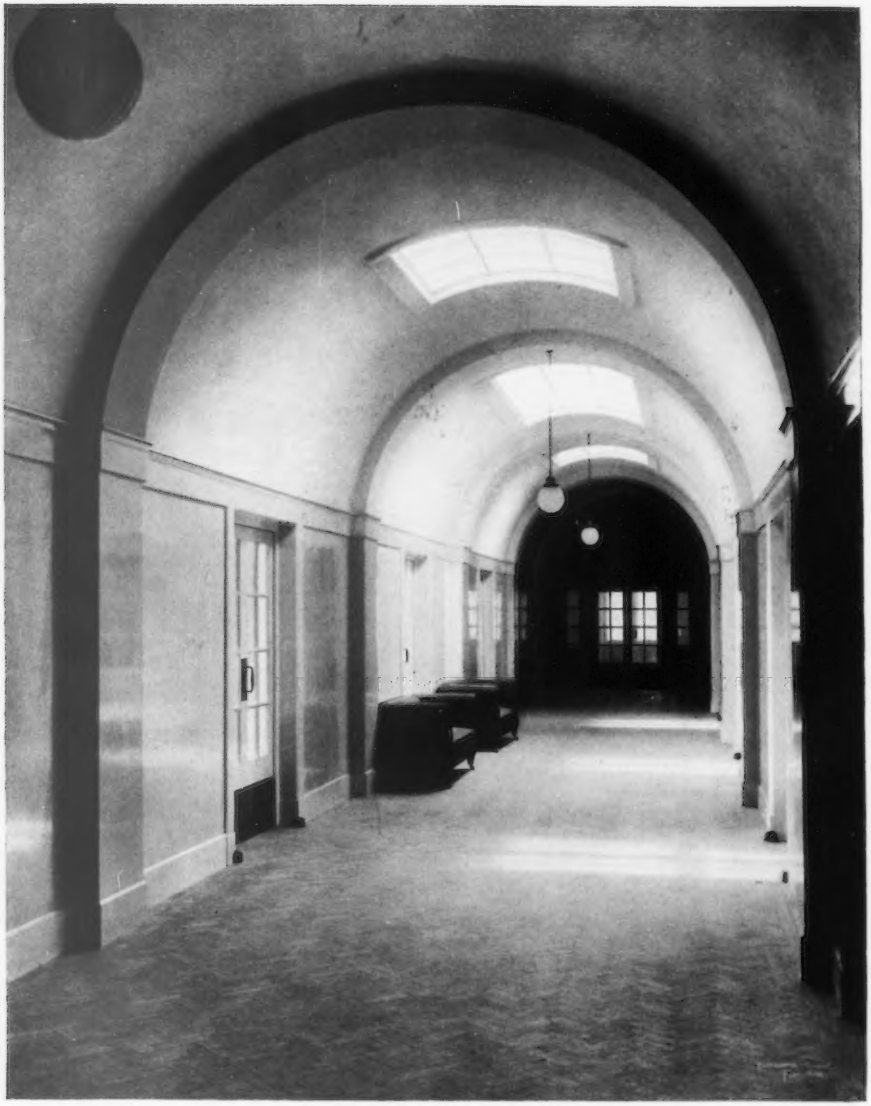
THE STAR AND GARTER HOME, SANDGATE. THE COURTYARD.



THE STAR AND GARTER HOME, SANDGATE. ARCADE IN COURTYARD.

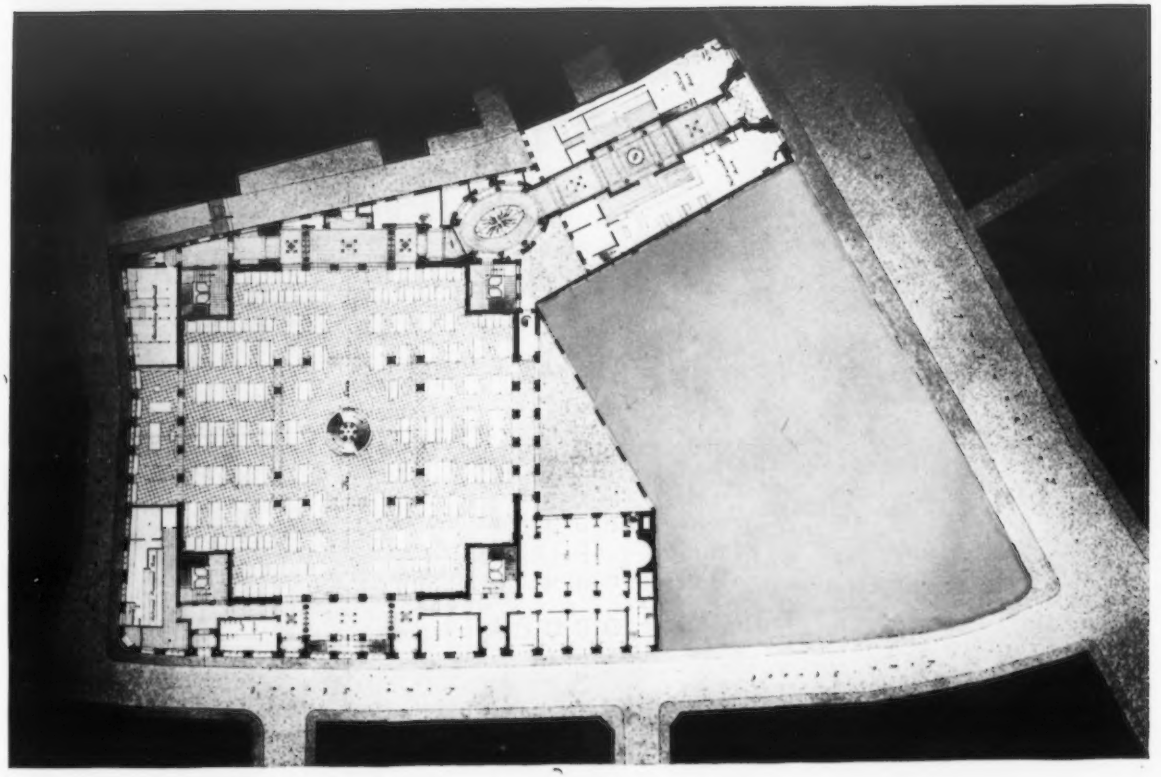
THE STAR AND GARTER HOME, SANDGATE. THE SOUTH COURT.

THE STAR AND GARTER HOME, SANDGATE. LIBRARY RECESS.

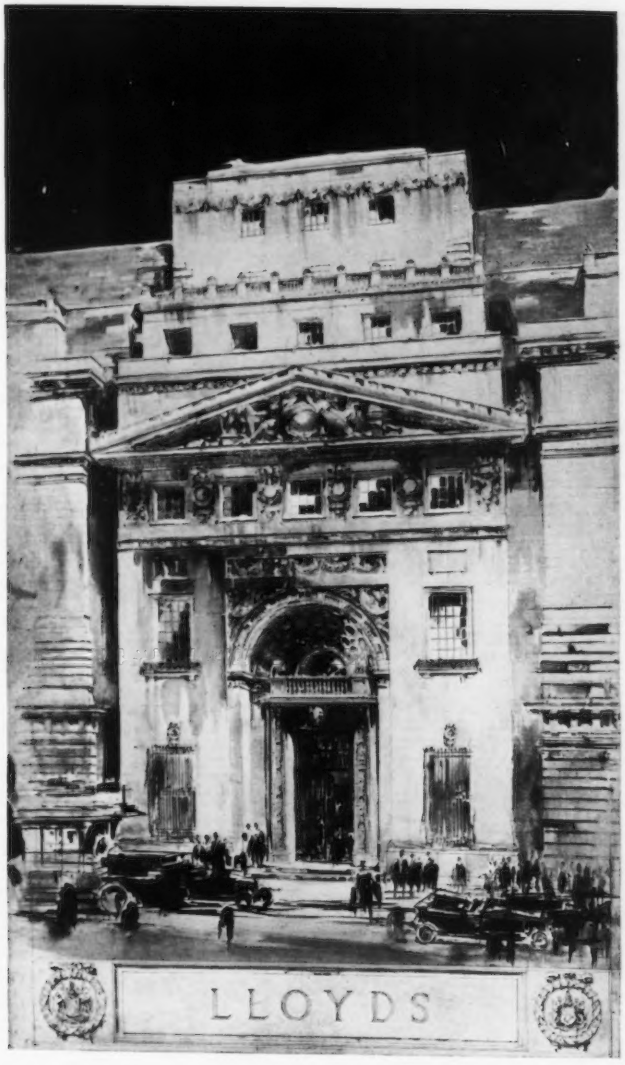


THE STAR AND GARTER HOME, SANDGATE. ENTRANCE CORRIDOR.

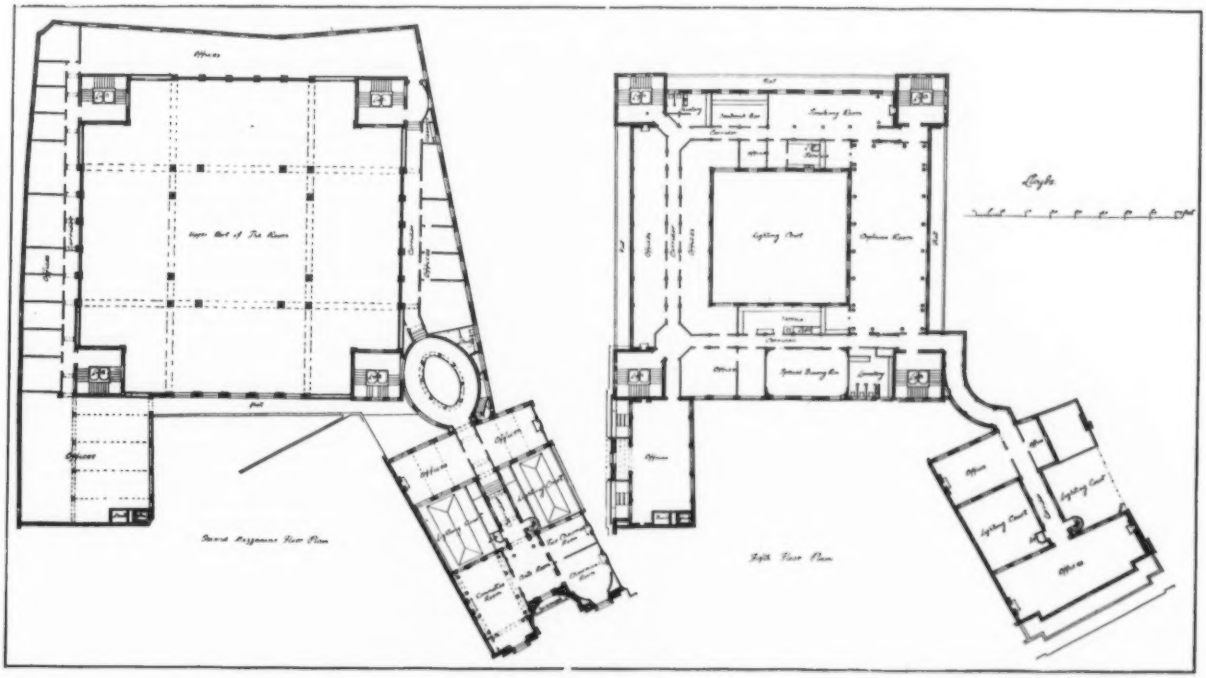
THE PORT OF LONDON AUTHORITY. OFFICES IN KING GEORGE THE VTH AND EAST INDIA DOCKS.



LLOYDS. GROUND FLOOR PLAN.



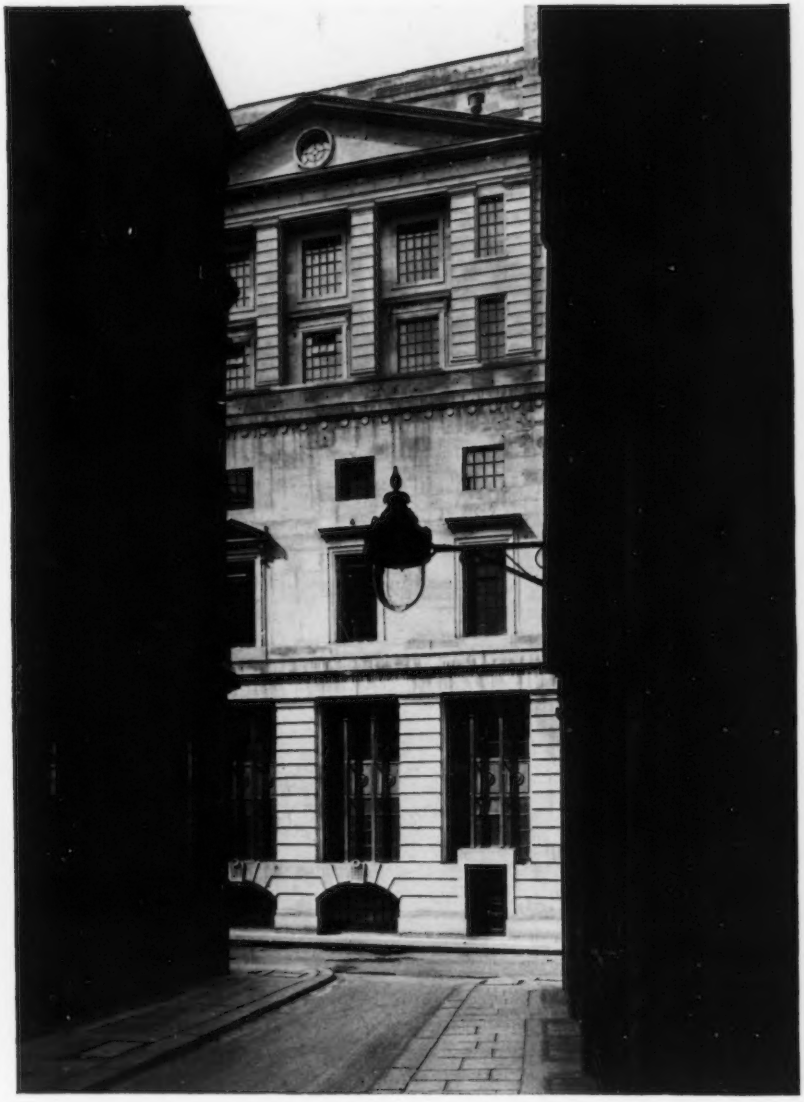

LLOYDS. MAIN ENTRANCE.



LLOYDS. UPPER FLOOR PLANS.

LLOYDS. LIME STREET ELEVATION. FROM A WATER-COLOUR BY SIR EDWIN COOPER, A.R.A.

LLOYDS, FROM LIME STREET.

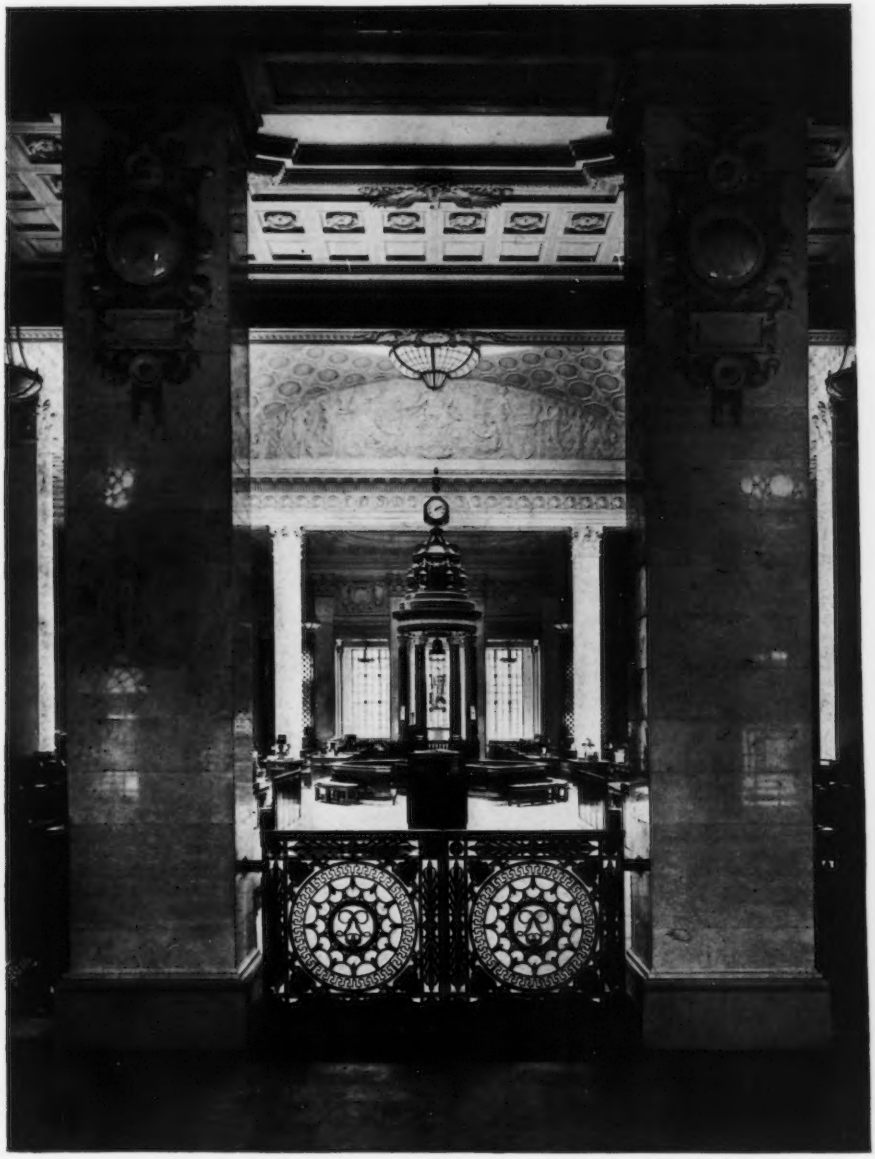


LLOYDS, FROM LIME STREET.

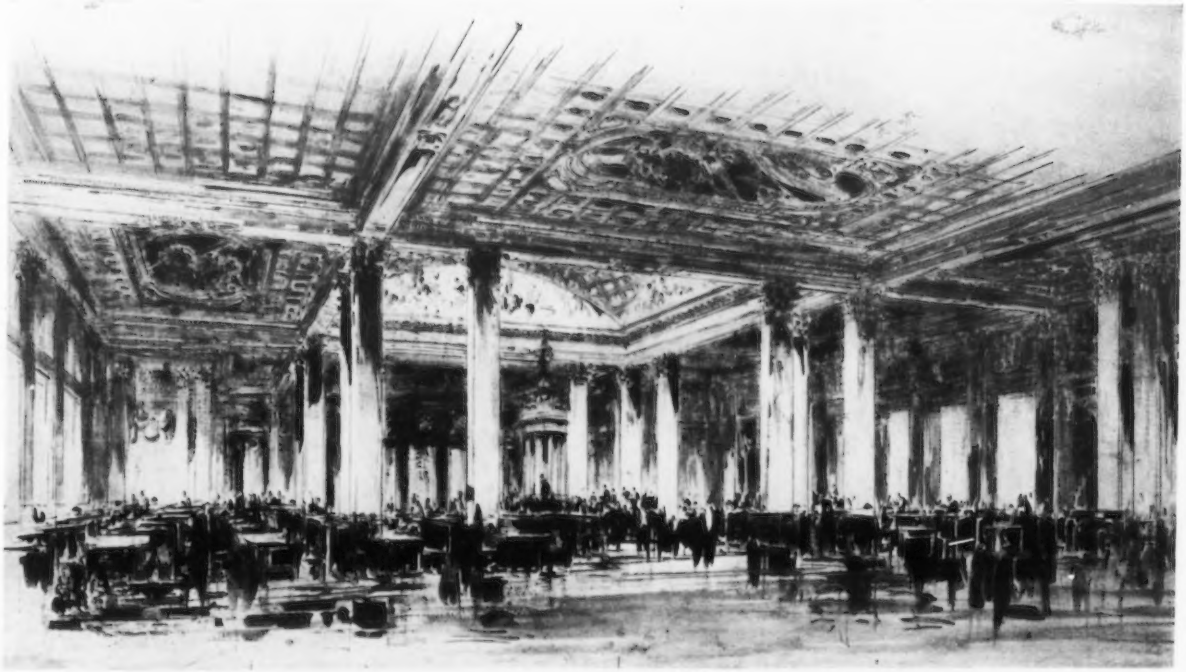
LLOYDS. MAIN ENTRANCE LEADING TO THE ROOM.

LLOYDS. THE ANTE TO THE ROOM.

LLOYDS. VESTIBULE TO THE ROOM.



LLOYDS. THE BARRIERS LOOKING INTO THE ROOM.



LLOYDS. THE ROOM. FROM A WATER-COLOUR BY W. WALCOT.

LLOYDS. THE ROOM.

LLOYDS. THE ROOM LOOKING TOWARDS THE WAR MEMORIAL.

LLOYDS. THE CRIER'S ROSTRUM WITH LUTINE BELL.

LLOYDS. THE LIBRARY.

LLOYDS. THE SMOKE ROOM.

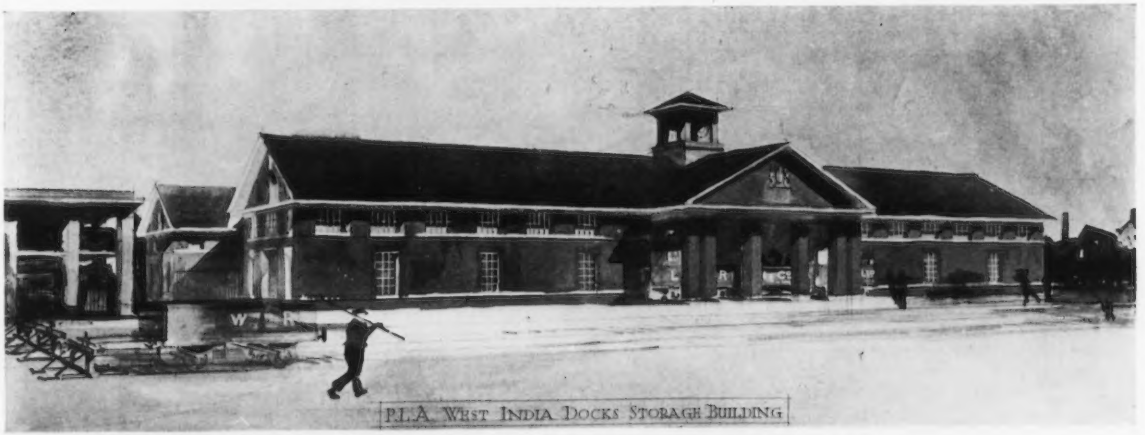
LLOYDS. DEPUTY CHAIRMAN'S ROOM.

LLOYDS. THE CHAIRMAN'S ROOM.

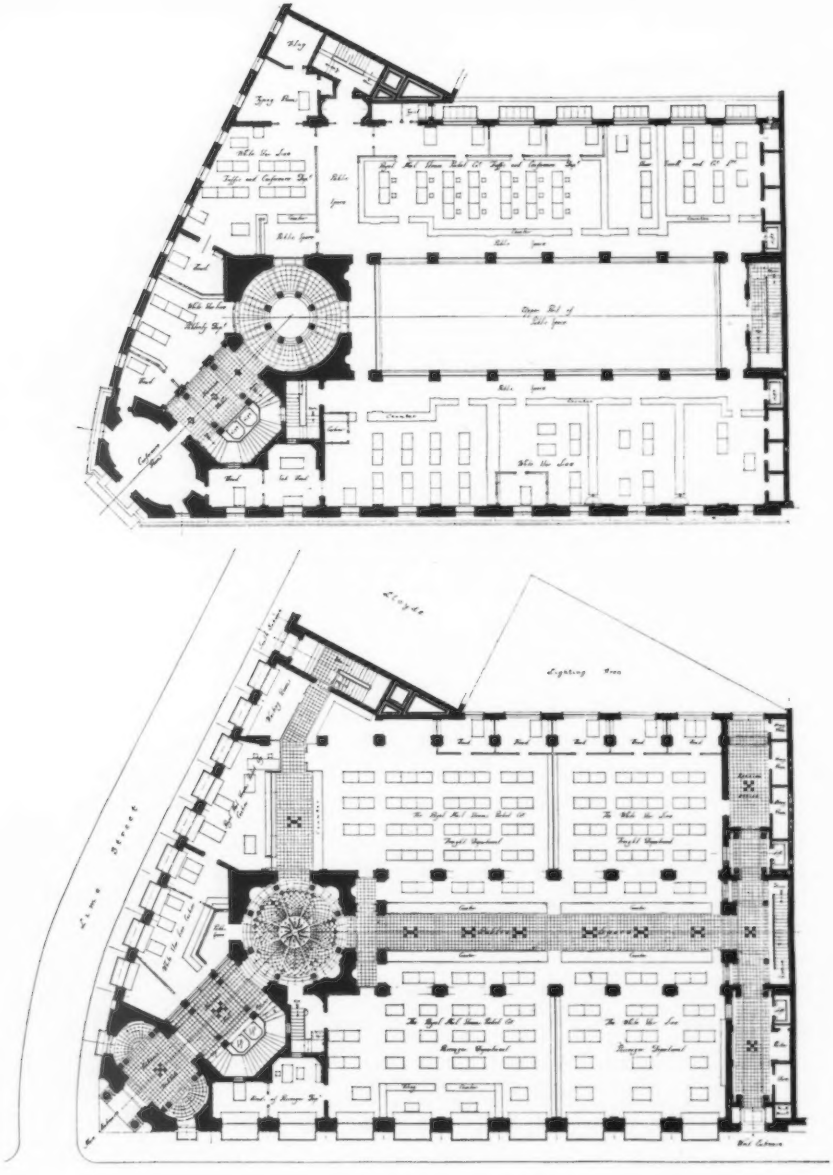
LLOYDS. COMMITTEE ROOM IN WALNUT.

THE PORT OF LONDON AUTHORITY : SURREY DOCK, TIMBER OFFICE.

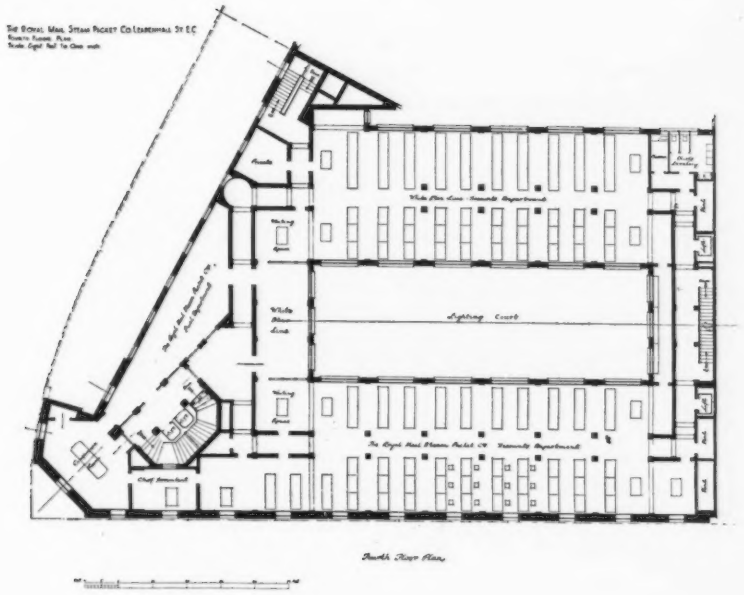





THE PORT OF LONDON AUTHORITY : WEST INDIA DOCKS, STORAGE BUILDING.

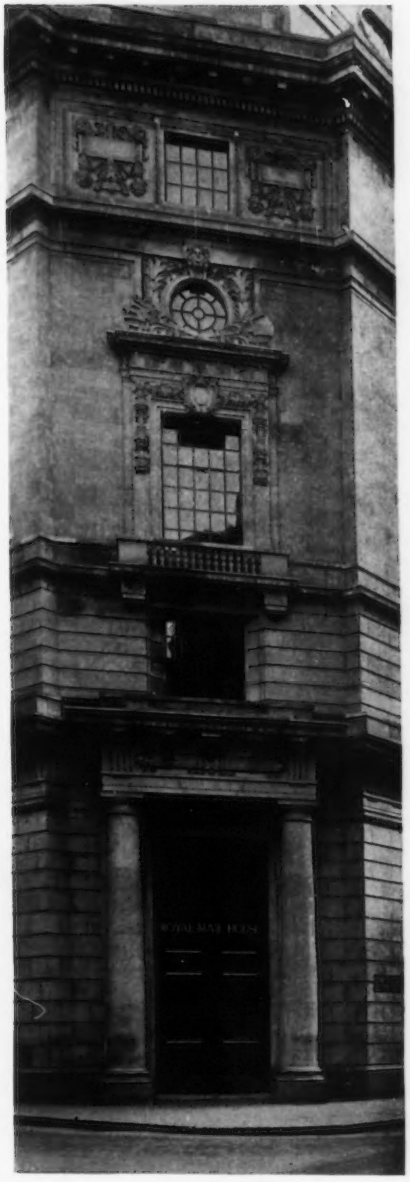



ROYAL MAIL HOUSE. GROUND AND FIRST FLOOR PLANS.

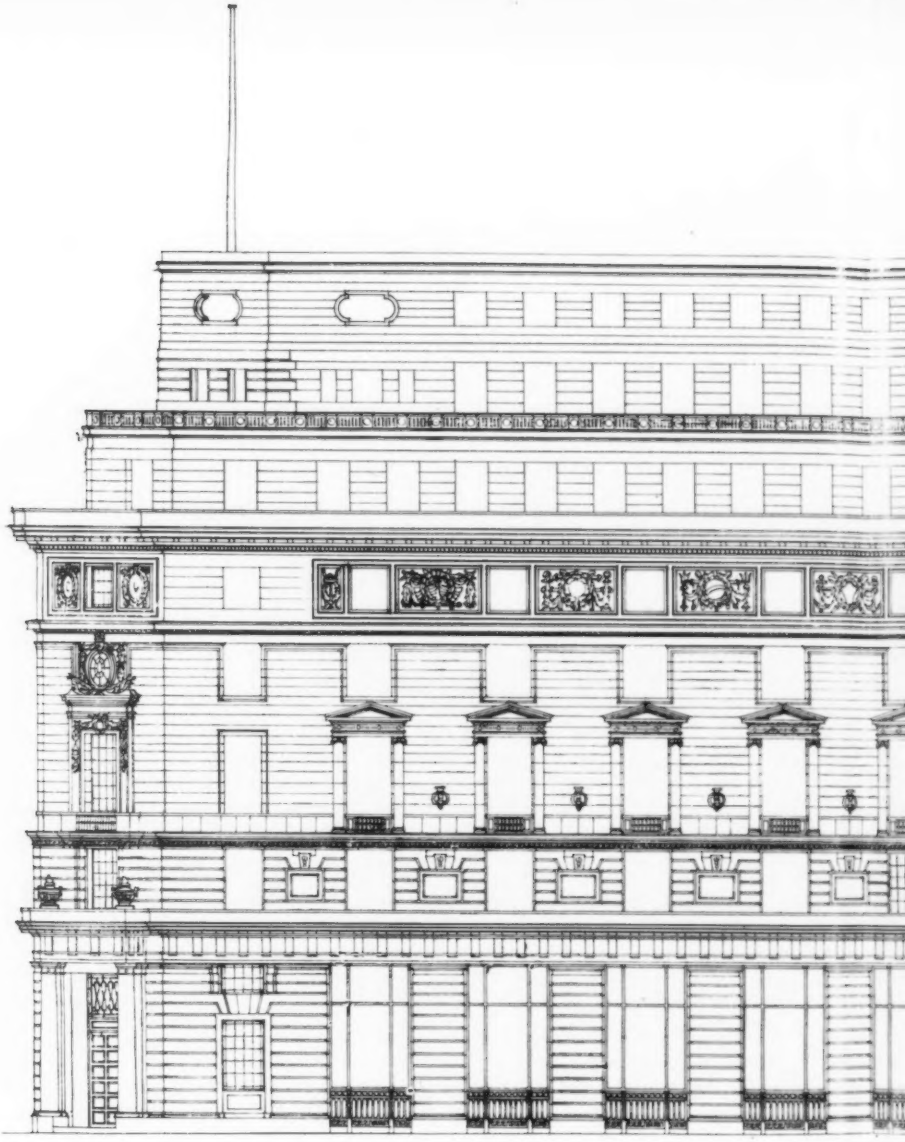



ROYAL MAIL HOUSE. SECOND AND FOURTH FLOOR PLANS.

ROYAL MAIL HOUSE. ELEVATION TO LEADENHALL STREET.

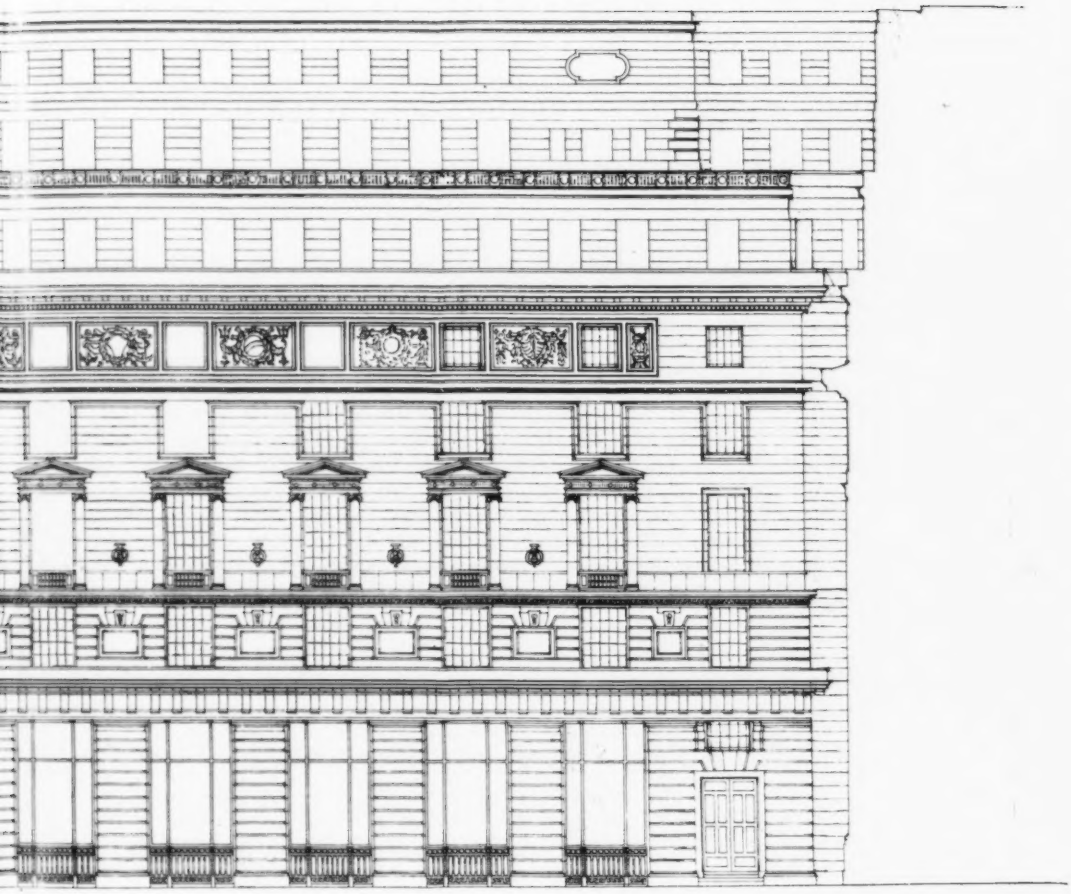


ROYAL MAIL HOUSE. ANGLE ENTRANCE.



*Lime Street*

*Head Building for Royal*
*Elevations to*



Royal Mail Steam Packet Company
to Leadenhalls Streets

Lloyds

95 & 96

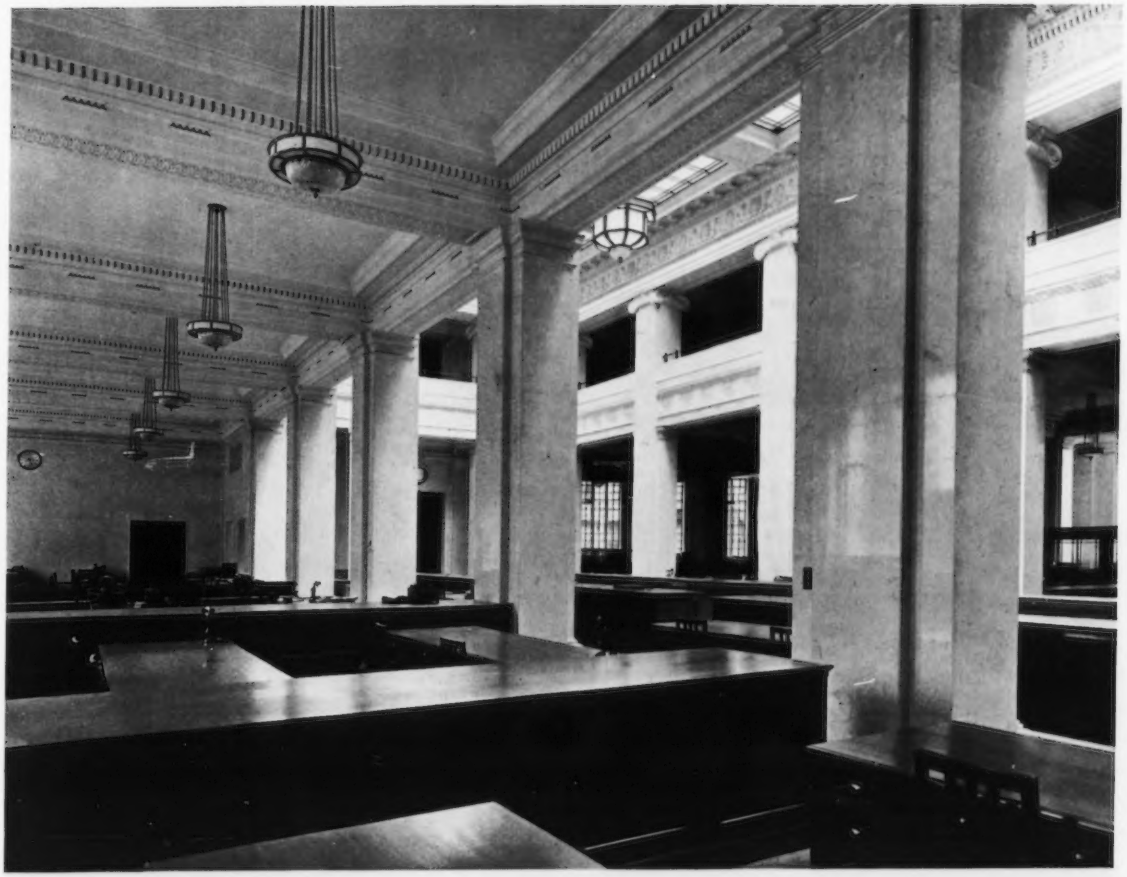
ROYAL MAIL HOUSE. VESTIBULE.

ROYAL MAIL HOUSE. ENTRANCE HALL.

ROYAL MAIL HOUSE. ENTRANCE TO MAIN OFFICE.

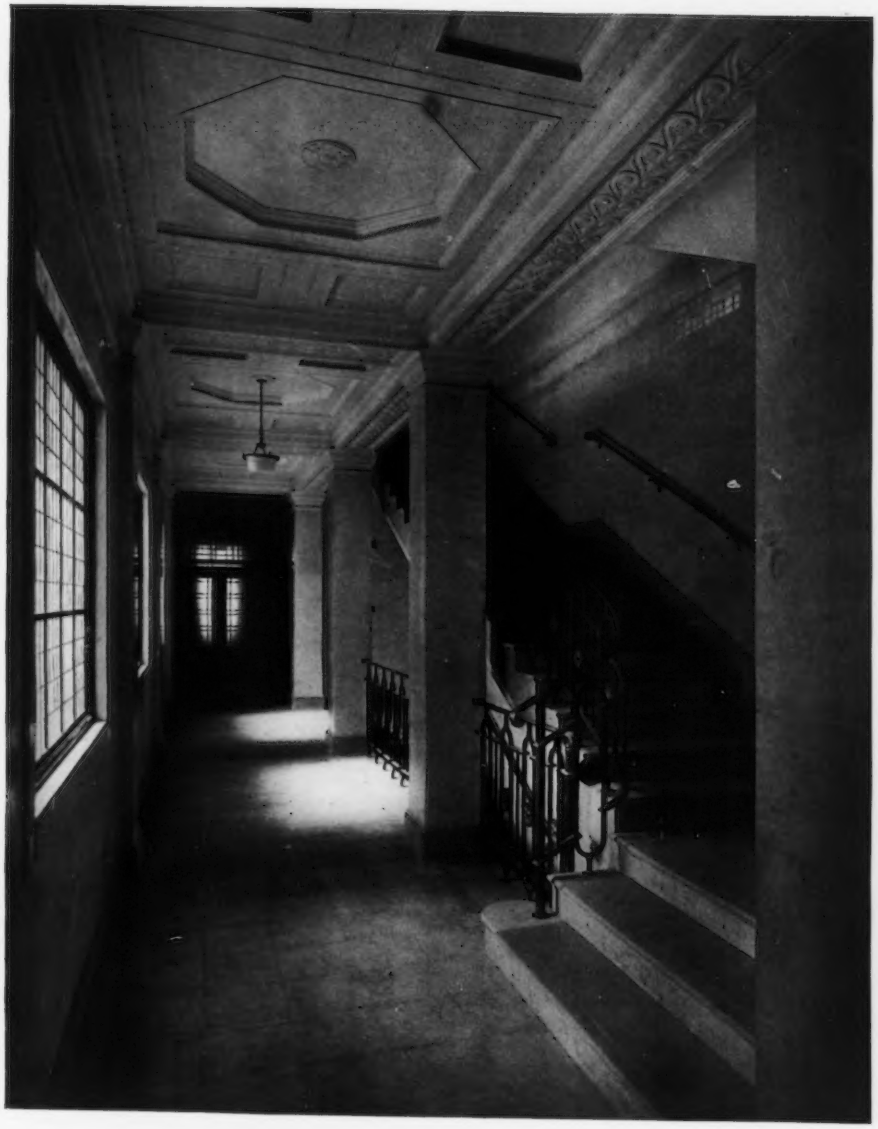
ROYAL MAIL HOUSE. FIRST FLOOR LANDING.

ROYAL MAIL HOUSE. THE MAIN OFFICE ON GROUND FLOOR, FROM A WATER-COLOUR.



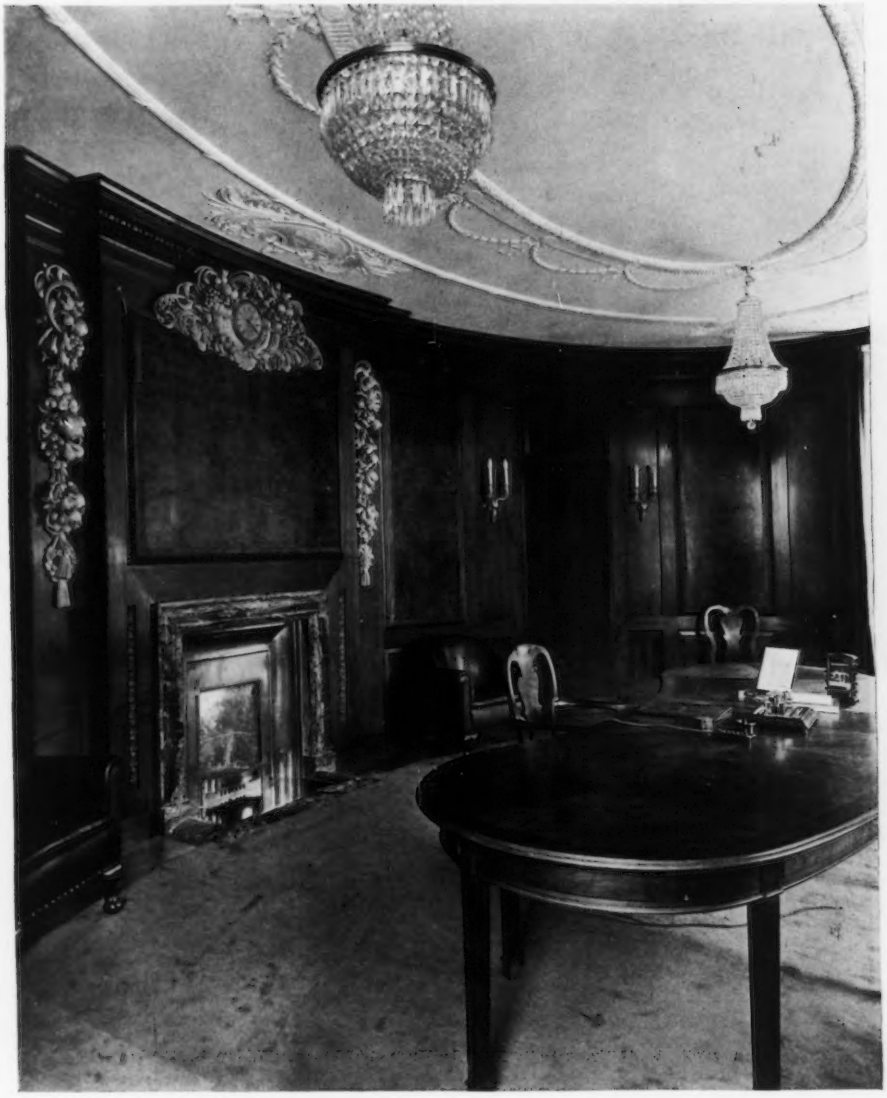
ROYAL MAIL HOUSE. MAIN OFFICE, GROUND FLOOR.

ROYAL MAIL HOUSE. SECONDARY ENTRANCE.



ROYAL MAIL HOUSE. SECONDARY STAIRCASE.

ROYAL MAIL HOUSE. ANTE TO BOARD AND CHAIRMAN'S ROOM.



ROYAL MAIL HOUSE. THE CHAIRMAN'S ROOM.

ROYAL MAIL HOUSE. THE BOARD ROOM.

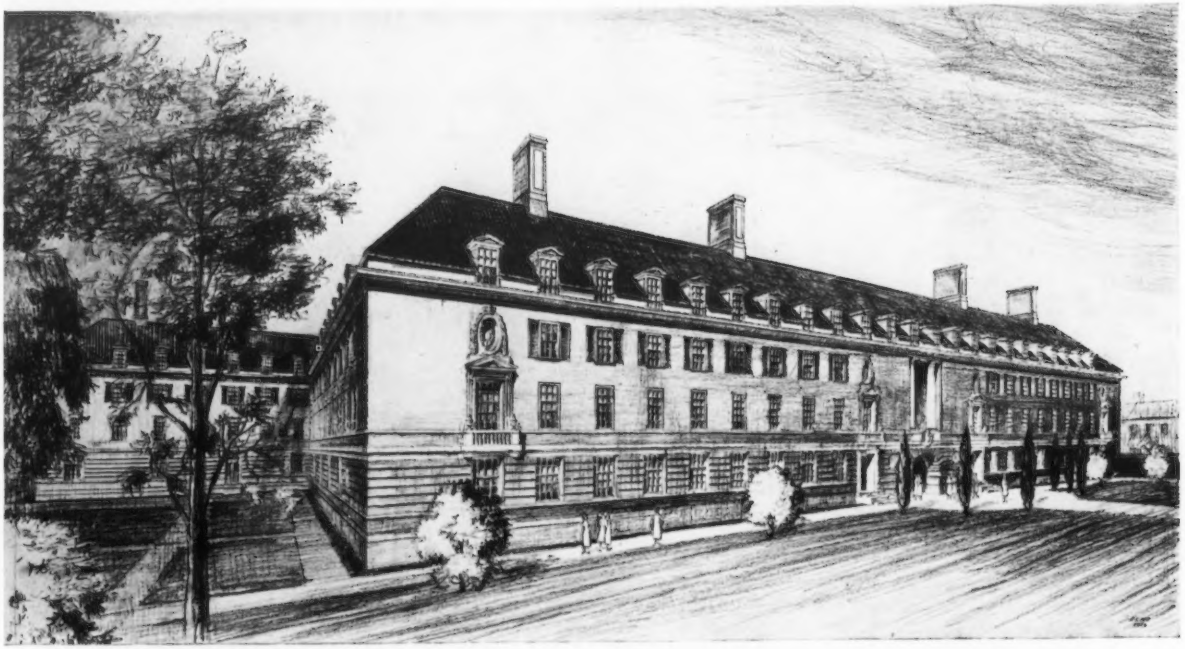
ROYAL MAIL HOUSE. ENTRANCE TO BOARD ROOM.

ROYAL MAIL HOUSE. COMMITTEE ROOM.

A STUDIO AT HAMPSTEAD. ENTRANCE.

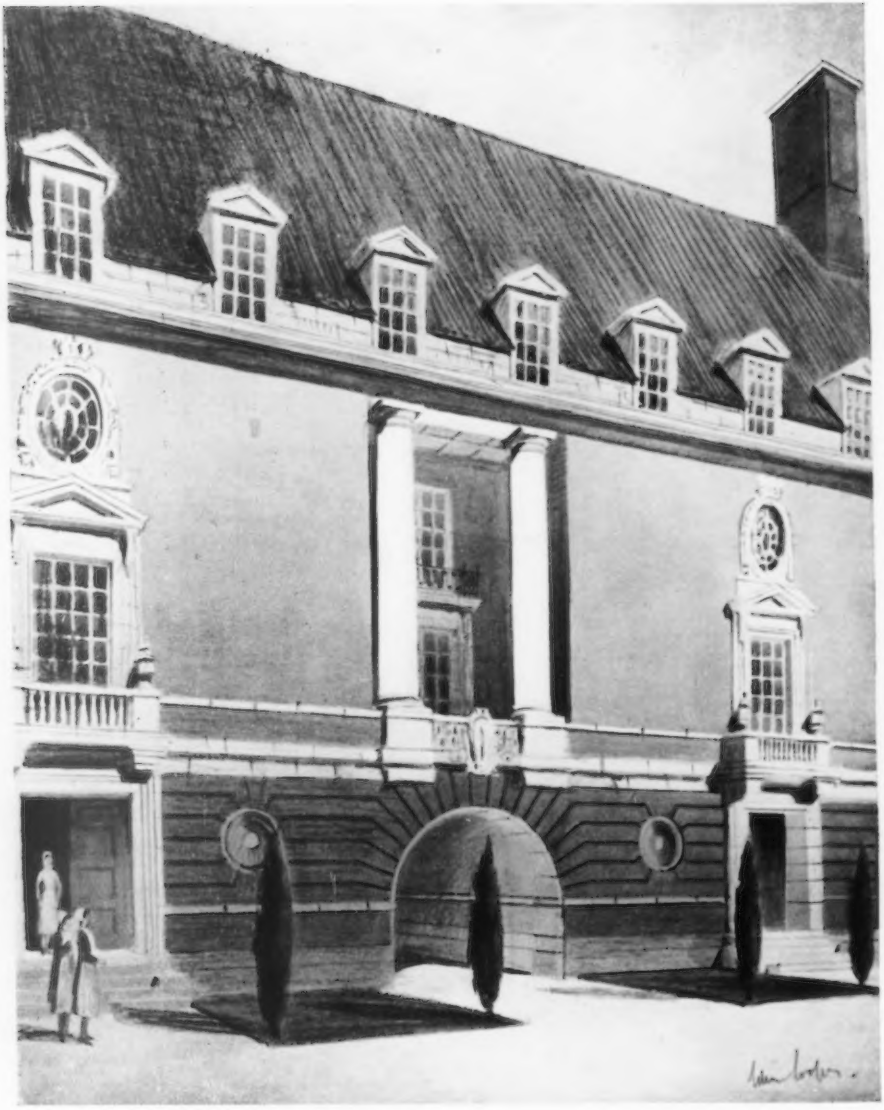
A STUDIO AT HAMPSTEAD. EXTERIOR TO GARDEN.

A STUDIO AT HAMPSTEAD. INTERIOR.



THE DREADNOUGHT SEAMEN'S HOSPITAL, GREENWICH. THE DEVONPORT NURSES' HOME.

THE DREADNOUGHT SEAMEN'S HOSPITAL, GREENWICH. THE DEVONPORT NURSES' HOME.



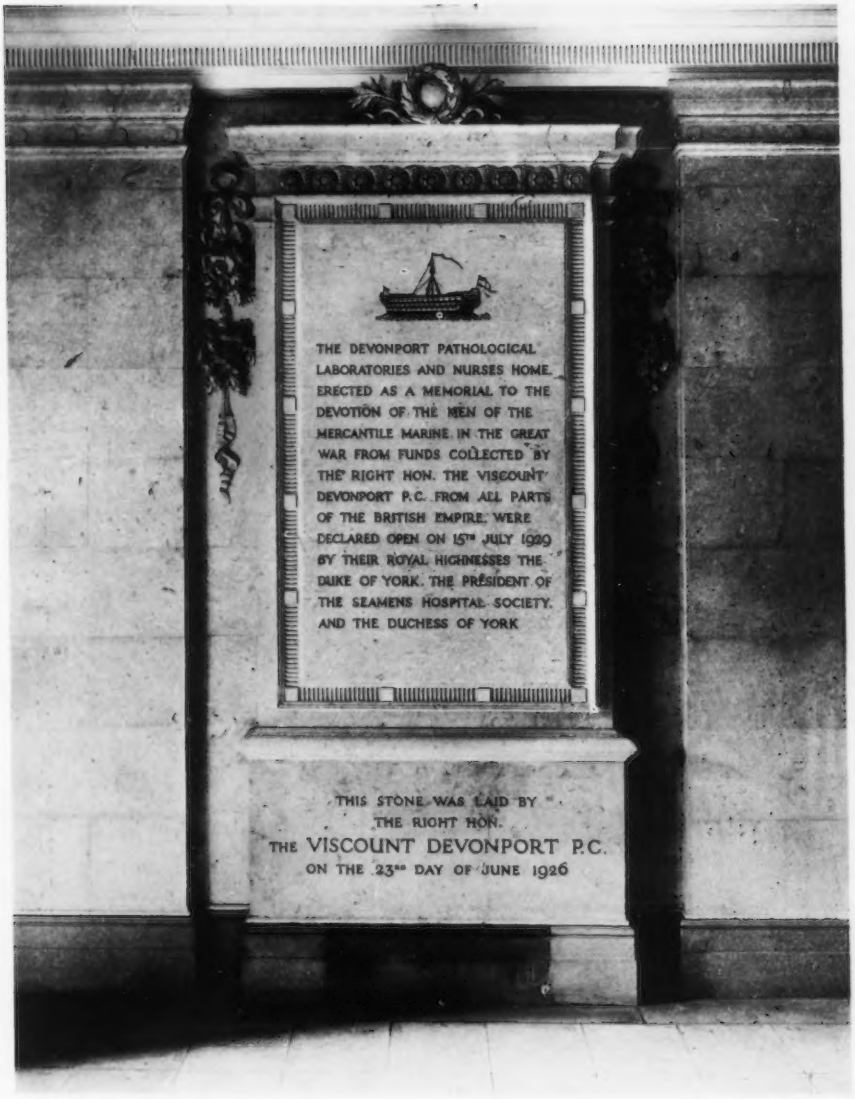
THE DREADNOUGHT SEAMEN'S HOSPITAL, GREENWICH. CENTRE SHOWING ENTRANCE TO QUAD, THE DEVONPORT NURSES' HOME.

THE DREADNOUGHT SEAMEN'S HOSPITAL, GREENWICH.
RECEPTION ROOM IN THE DEVONPORT NURSES' HOME.

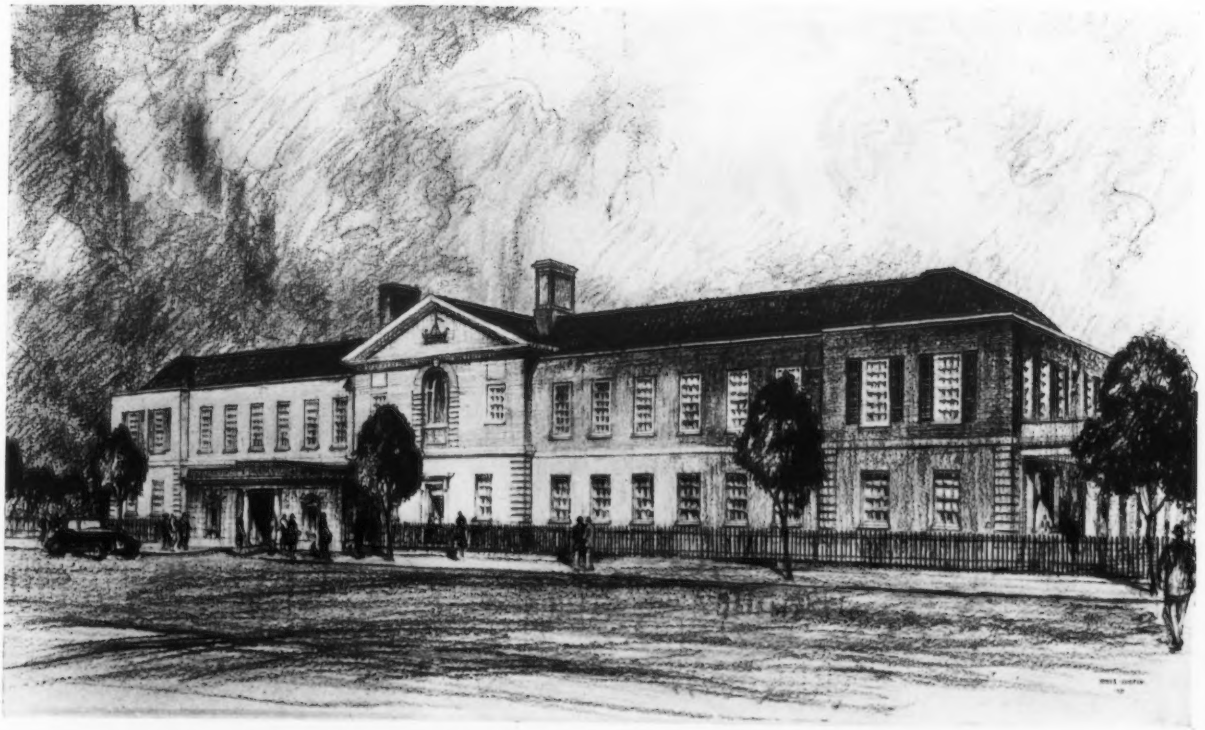
THE DREADNOUGHT SEAMEN'S HOSPITAL, GREENWICH. THE DEVONPORT PATHOLOGICAL SCHOOL.

THE DREADNOUGHT SEAMEN'S HOSPITAL, GREENWICH.
THE DEVONPORT PATHOLOGICAL SCHOOL, SHOWING GARAGE, ETC.

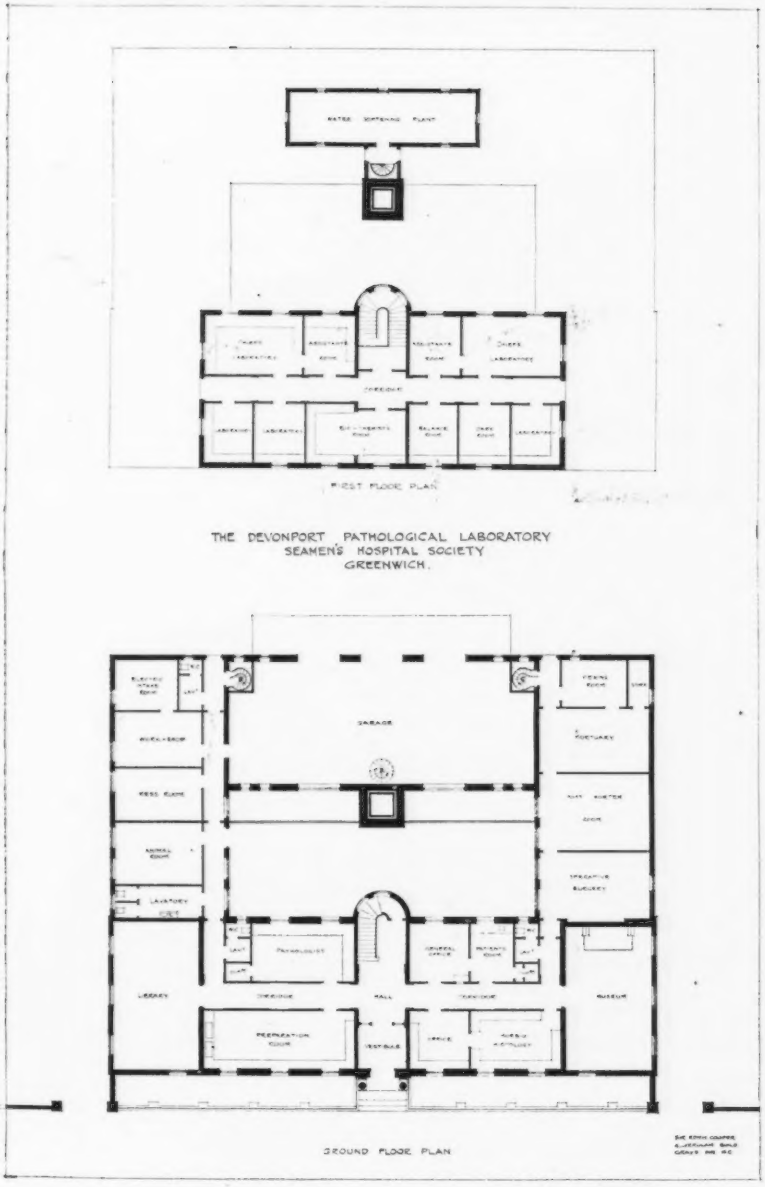
THE DREADNOUGHT SEAMEN'S HOSPITAL, GREENWICH.
ENTRANCE TO THE DEVONPORT PATHOLOGICAL SCHOOL.


THE DEVONPORT PATHOLOGICAL LABORATORIES AND NURSES HOME. ERECTED AS A MEMORIAL TO THE DEVOTION OF THE MEN OF THE MERCANTILE MARINE IN THE GREAT WAR FROM FUNDS COLLECTED BY THE RIGHT HON. THE VISCOUNT DEVONPORT P.C. FROM ALL PARTS OF THE BRITISH EMPIRE. WERE DECLARED OPEN ON 15TH JULY 1929 BY THEIR ROYAL HIGHNESSES THE DUKE OF YORK. THE PRESIDENT OF THE SEAMENS HOSPITAL SOCIETY. AND THE DUCHESS OF YORK
THIS STONE WAS LAID BY THE RIGHT HON. THE VISCOUNT DEVONPORT P.C. ON THE 23RD DAY OF JUNE 1926

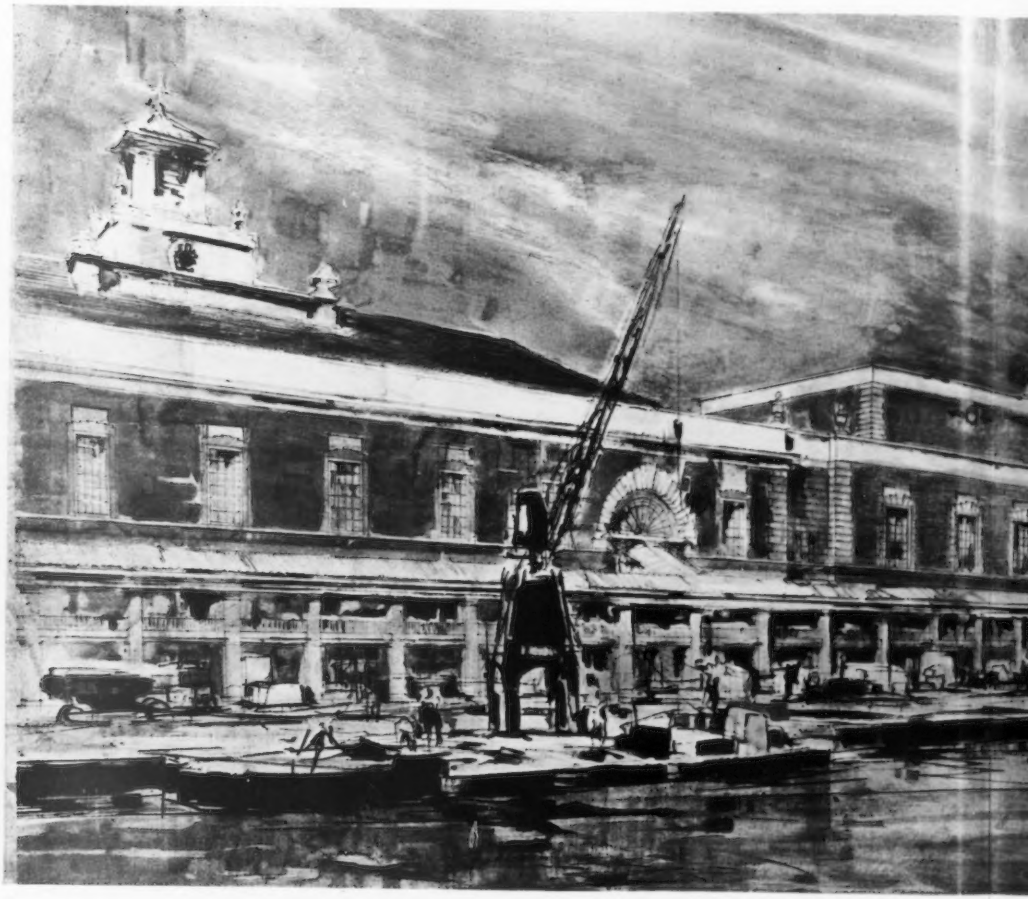
THE DREADNOUGHT SEAMEN'S HOSPITAL, GREENWICH.
MEMORIAL OF FOUNDATION STONE AND OPENING CEREMONY.



THE DREADNOUGHT SEAMEN'S HOSPITAL, GREENWICH. NEW SURGICAL WARDS, OPERATING THEATRE, ETC.




THE DREADNOUGHT SEAMEN'S HOSPITAL, GREENWICH.
THE DEVONPORT PATHOLOGICAL LABORATORY: PLANS.

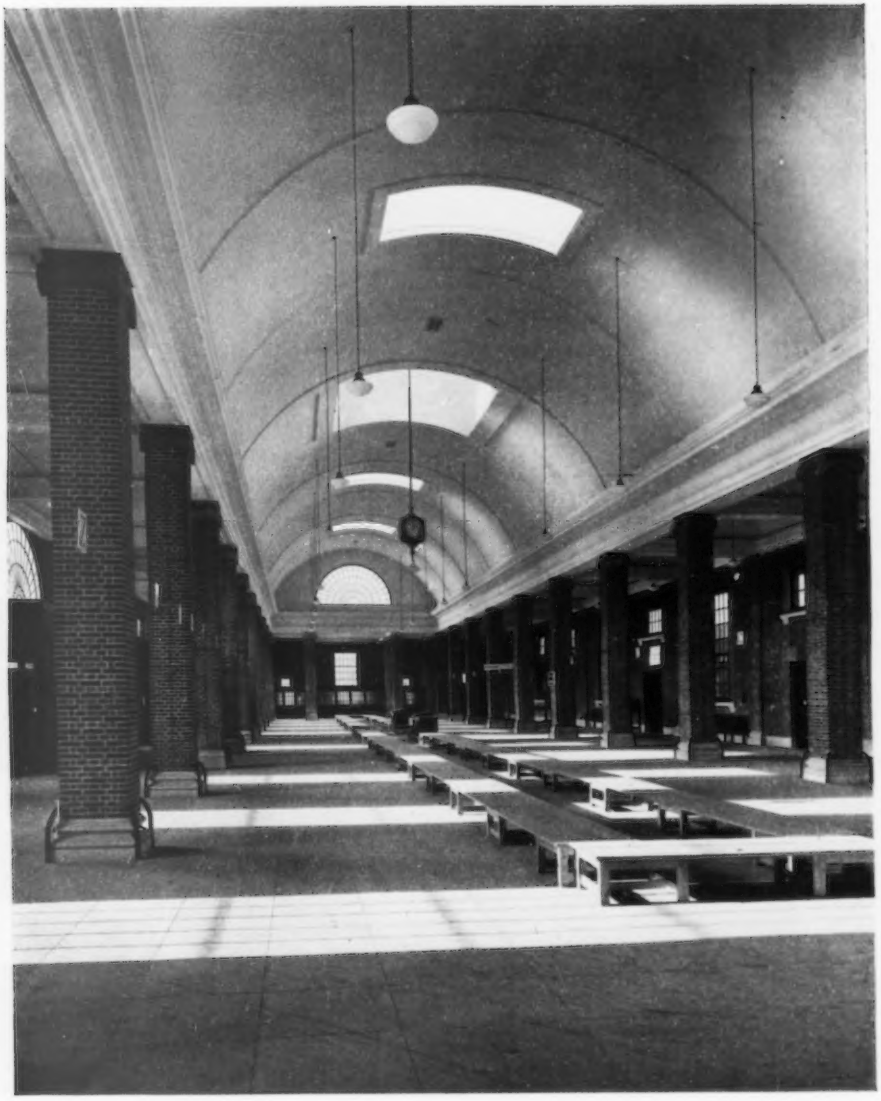


THE PORT OF LONDON AUTHORITY. BAGGAG

GGAGE HALL, TILBURY. EXTERIOR VIEW.

THE PORT OF LONDON AUTHORITY. BAGGAGE HALL, TILBURY. VIEW BETWEEN BRIDGES.

THE PORT OF LONDON AUTHORITY. BAGGAGE HALL, TILBURY.



THE PORT OF LONDON AUTHORITY. BAGGAGE HALL, TILBURY. INTERIOR.

THE PORT OF LONDON AUTHORITY. BAGGAGE HALL, TILBURY.

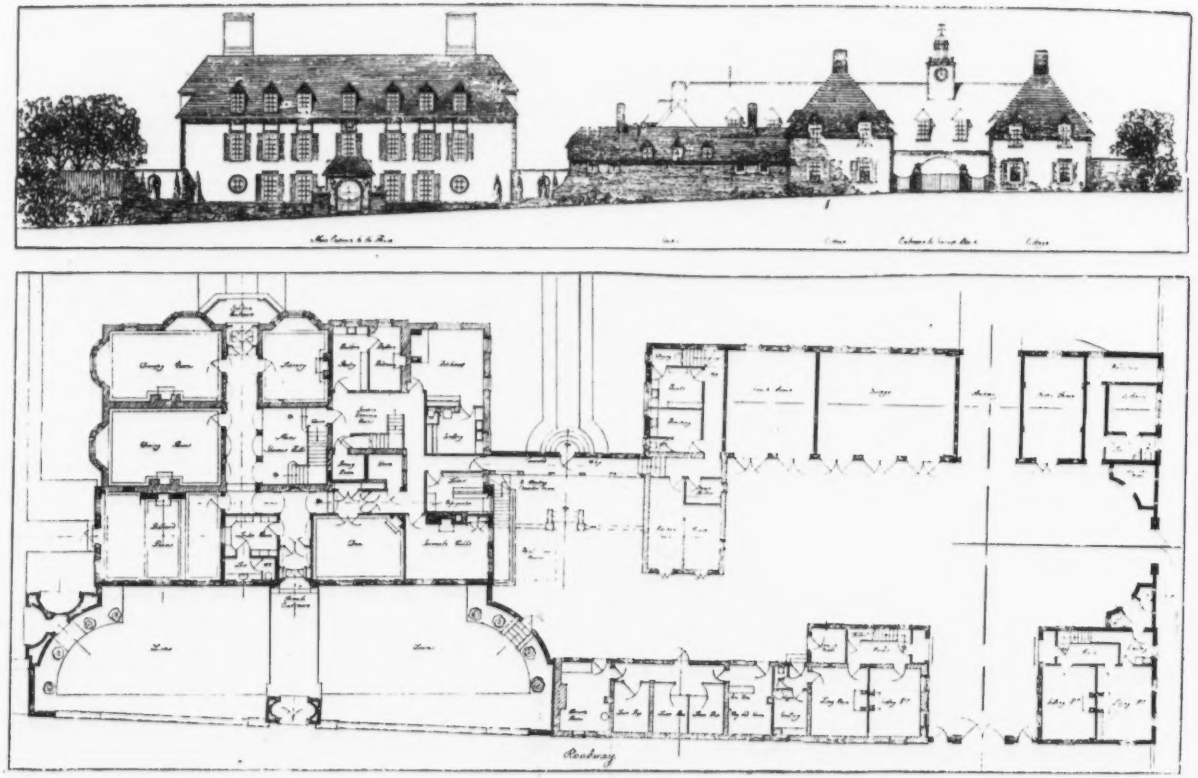
THE PORT OF LONDON AUTHORITY. WAREHOUSE KEEPER'S OFFICES, ROYAL ALBERT DOCK.

THE PORT OF LONDON AUTHORITY. WAREHOUSE KEEPER'S OFFICES,
ROYAL ALBERT DOCK.

FORESTRIDGE, SUSSEX : ROAD FRONT.

FORESTRIDGE, SUSSEX : ROADSIDE COTTAGES.

FORESTRIDGE, SUSSEX : STABLES, GARAGE, ETC.



FORESTRIDGE, SUSSEX. PLAN AND ROAD FRONT.

FORESTRIDGE, SUSSEX : STAIR HALL CORRIDOR.

FORESTRIDGE, SUSSEX : CORRIDOR.

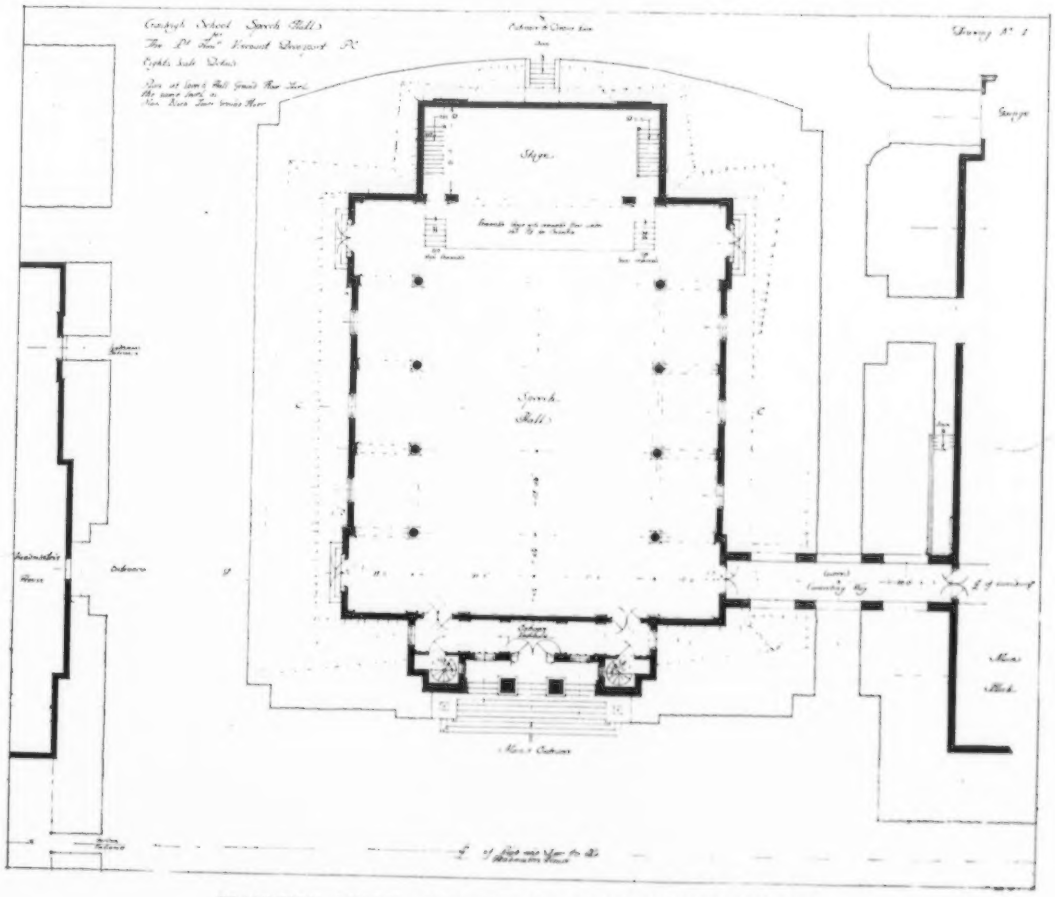
FORESTRIDGE, SUSSEX : STAIRCASE HALL.

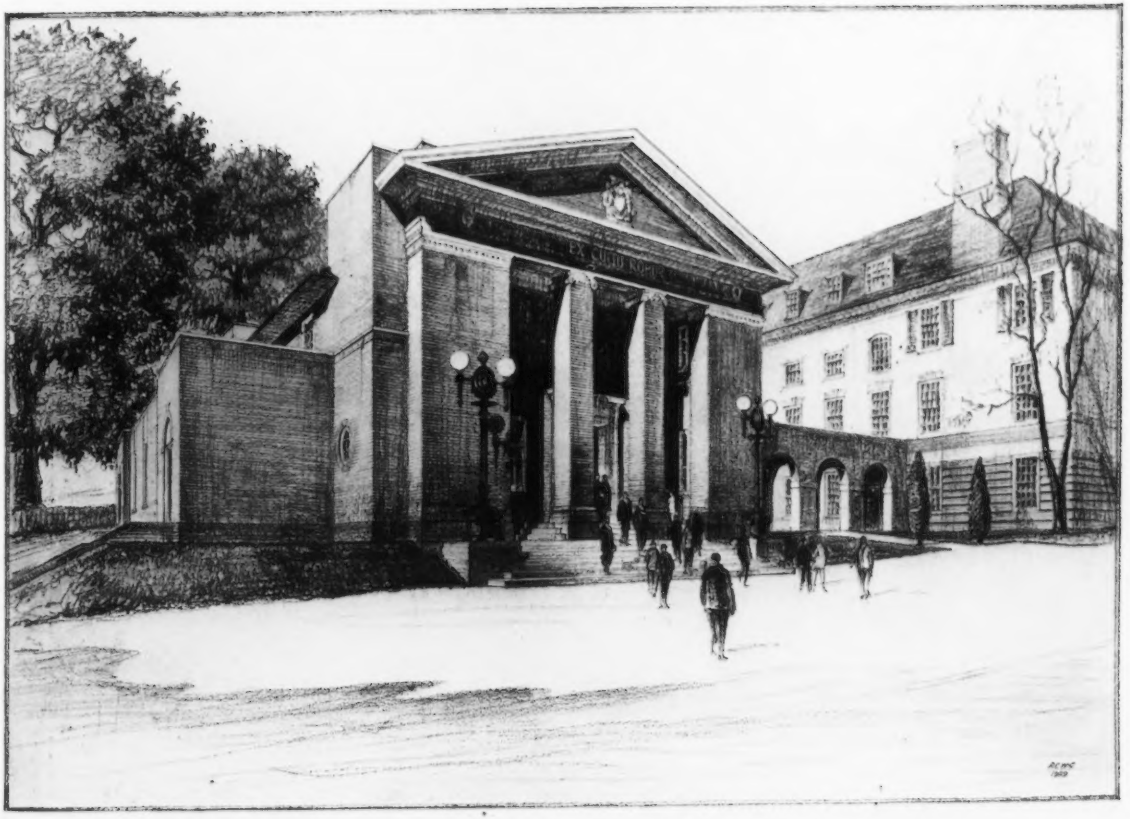
HOUSE ROOMS AND DORMITORIES.

VIEW OF NEW BUILDINGS, CR

HEADMASTER'S HOUSE.

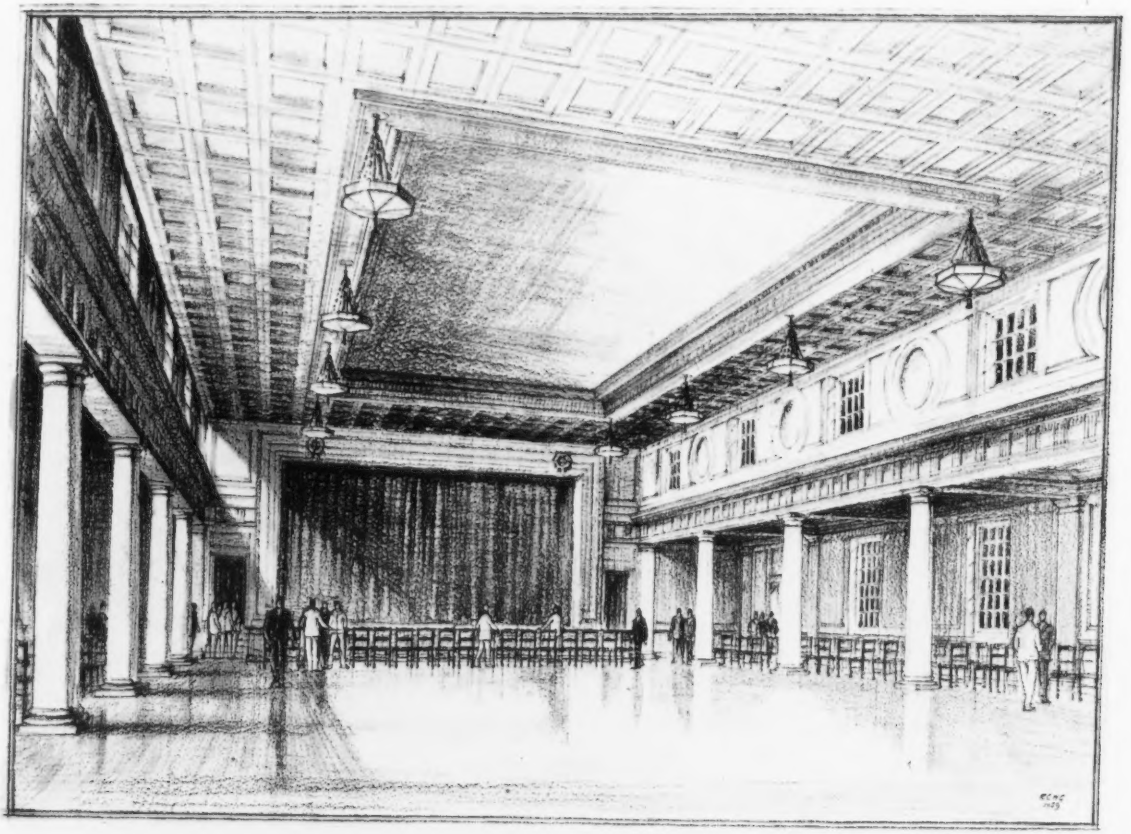
GS, CRANLEIGH SCHOOL, SURREY.


Cranleigh School Speech Hall
for
The Rt Hon. Viscount Devonport PC
Speech
Speech Hall
Stage
Stage
Entrance
Entrance
Entrance



CRANLEIGH SCHOOL, SURREY. THE DEVONPORT SPEECH HALL.

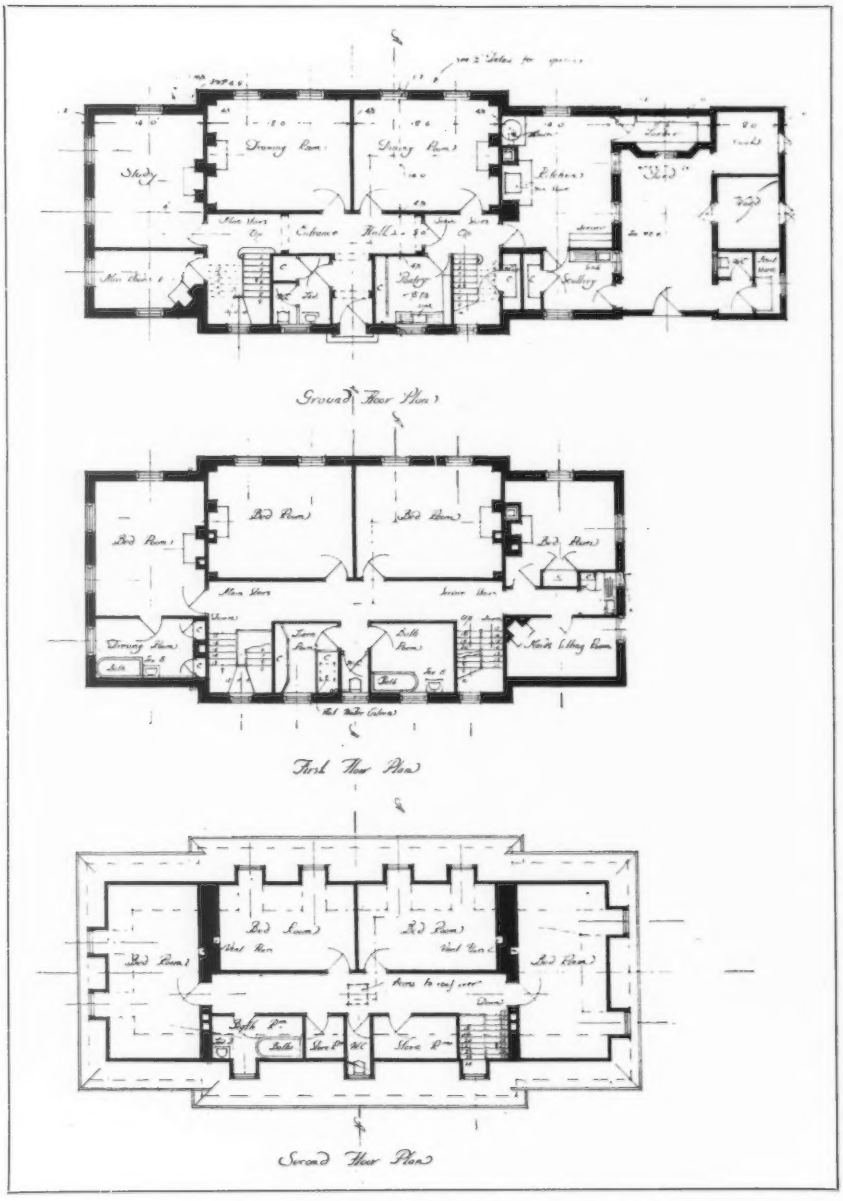
CRANLEIGH SCHOOL, SURREY. BACK OF THE DEVONPORT SPEECH HALL.



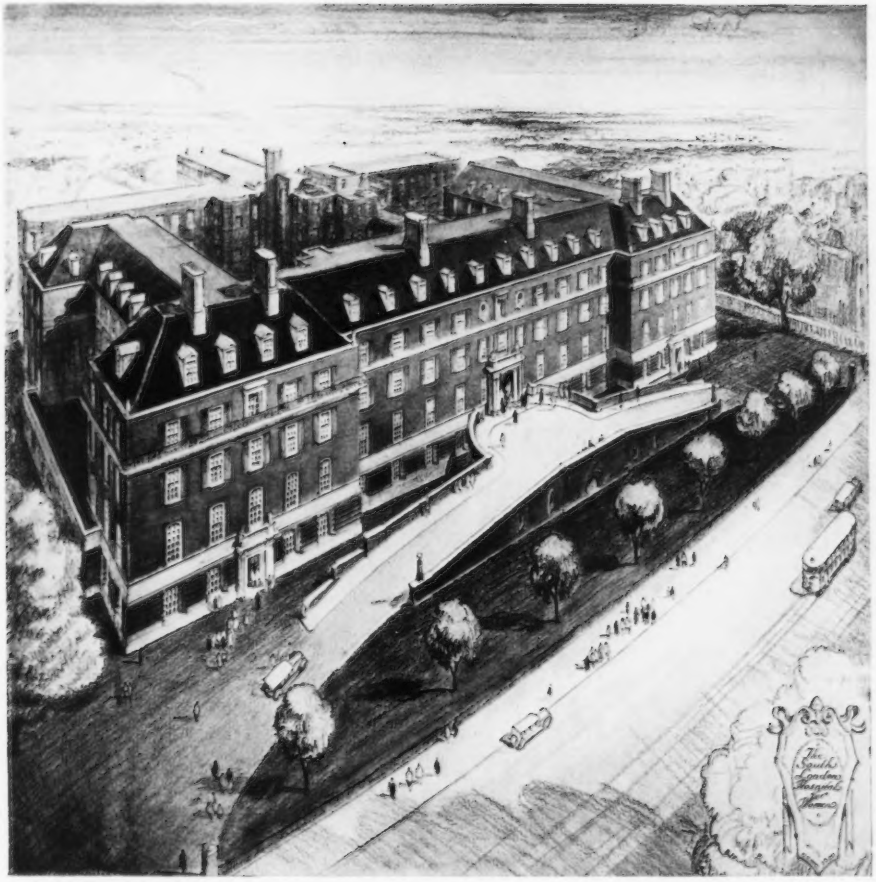
CRANLEIGH SCHOOL, SURREY. INTERIOR OF THE DEVONPORT SPEECH HALL.

CRANLEIGH SCHOOL, SURREY. HEADMASTER'S HOUSE.

CRANLEIGH SCHOOL, SURREY. THE WILLIAMS LIBRARY.



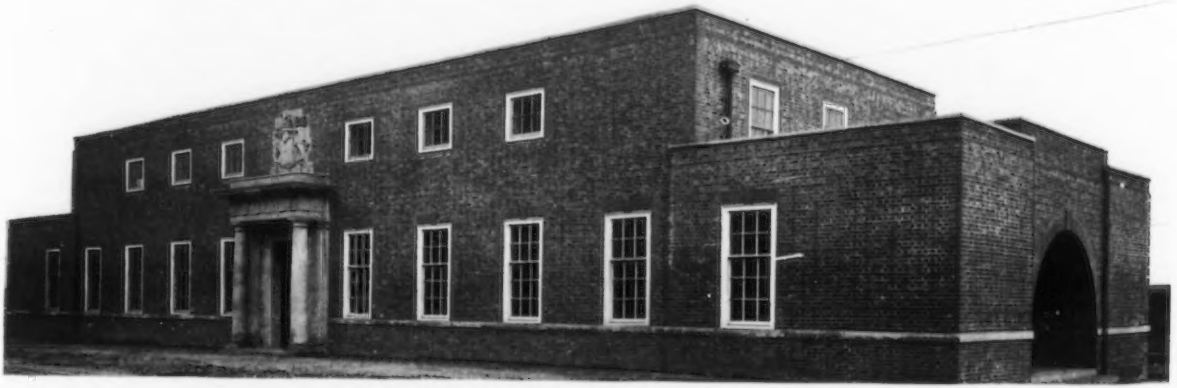

CRANLEIGH SCHOOL, SURREY. HEADMASTER'S HOUSE : PLANS.



THE SOUTH LONDON HOSPITAL FOR WOMEN, CLAPHAM COMMON. BIRD'S-EYE VIEW.

ENTRANCE TO OUT-PATIENTS' DEPARTMENT,
SOUTH LONDON HOSPITAL FOR WOMEN, CLAPHAM COMMON.

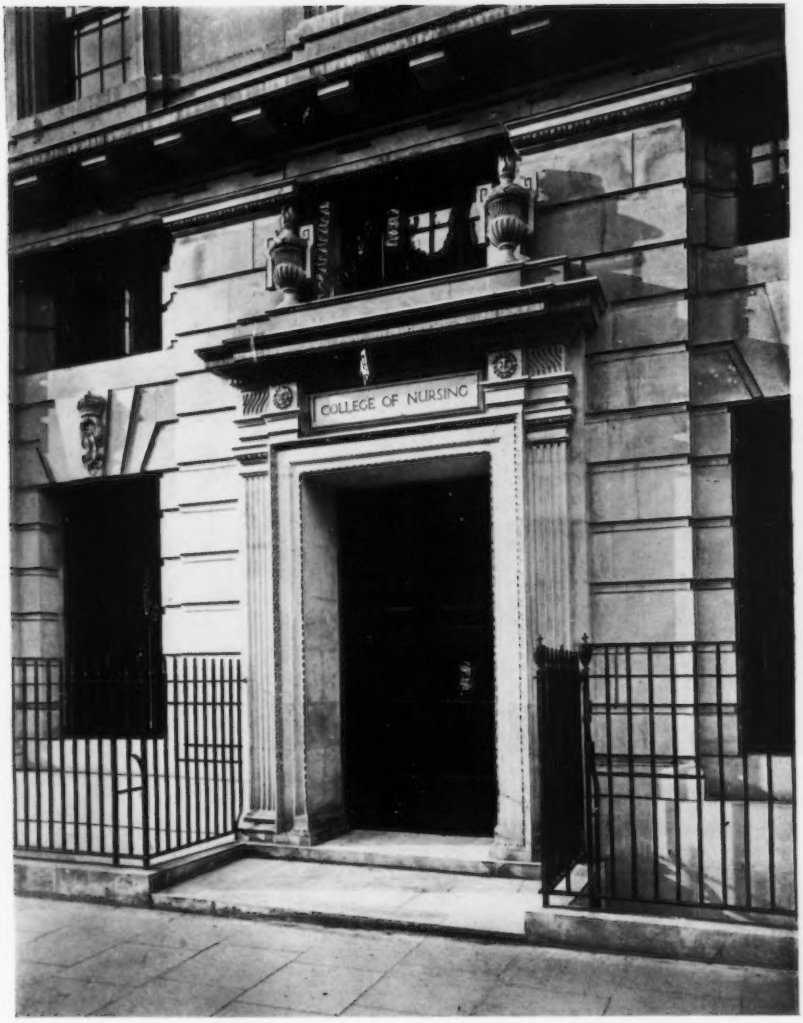
SOUTH LONDON HOSPITAL FOR WOMEN, CLAPHAM COMMON. OUT-PATIENTS' WAITING HALL.



THE PORT OF LONDON AUTHORITY. SOUTH-WEST INDIA DOCK OFFICES.

THE PORT OF LONDON AUTHORITY. SOUTH-WEST INDIA DOCK OFFICES.

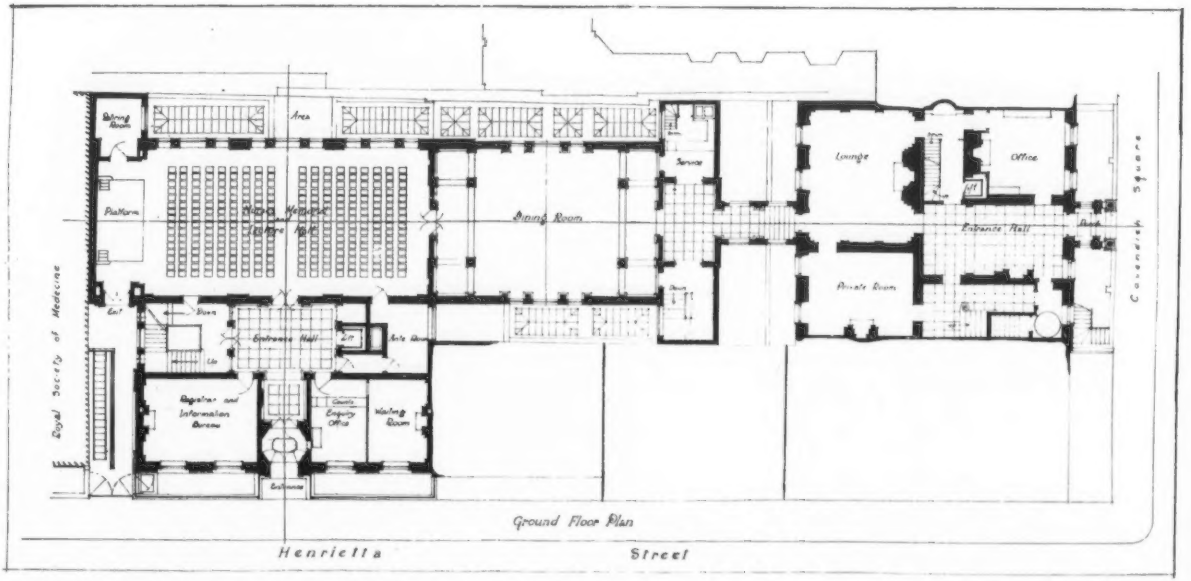
THE COLLEGE OF NURSING, HENRIETTA STREET,
CAVENDISH SQUARE.



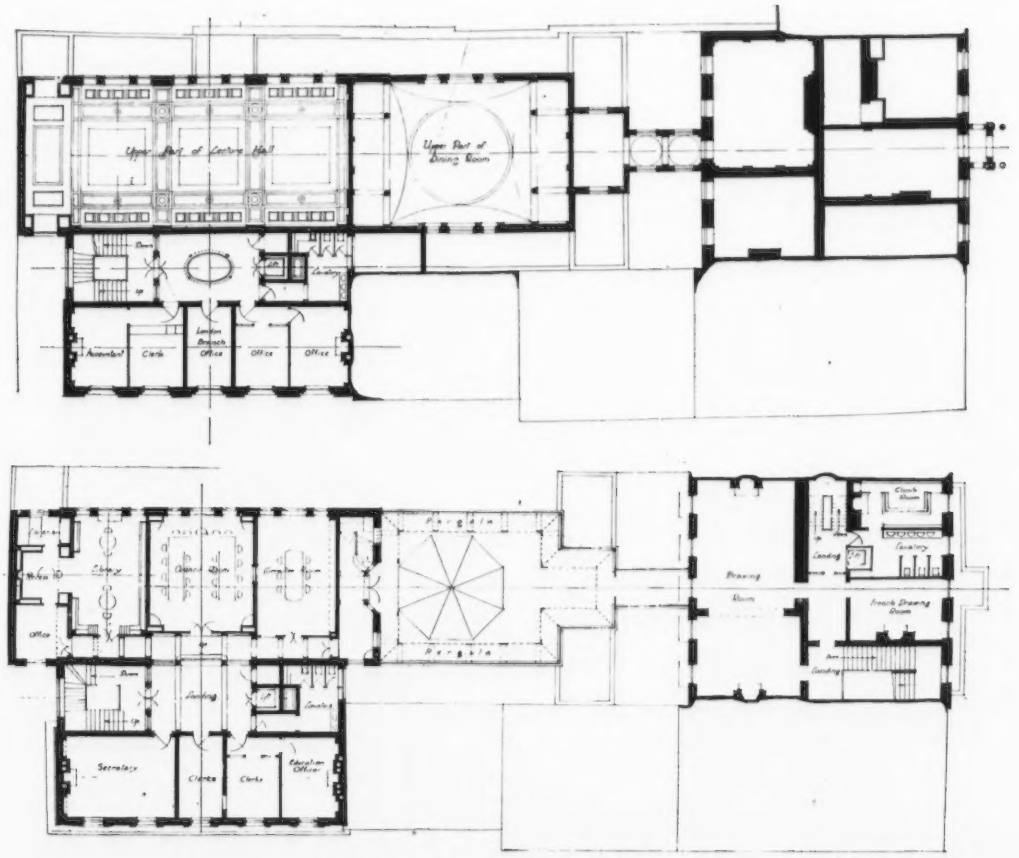

THE COLLEGE OF NURSING, HENRIETTA STREET, CAVENDISH SQUARE. ENTRANCE.

THE COWDRAY CLUB, CAVENDISH SQUARE (CONNECTED WITH THE COLLEGE OF NURSING). THE DINING ROOM.

THE COLLEGE OF NURSING, HENRIETTA STREET, CAVENDISH SQUARE. LECTURE HALL.
(CONNECTED WITH THE COWDRAY CLUB.)



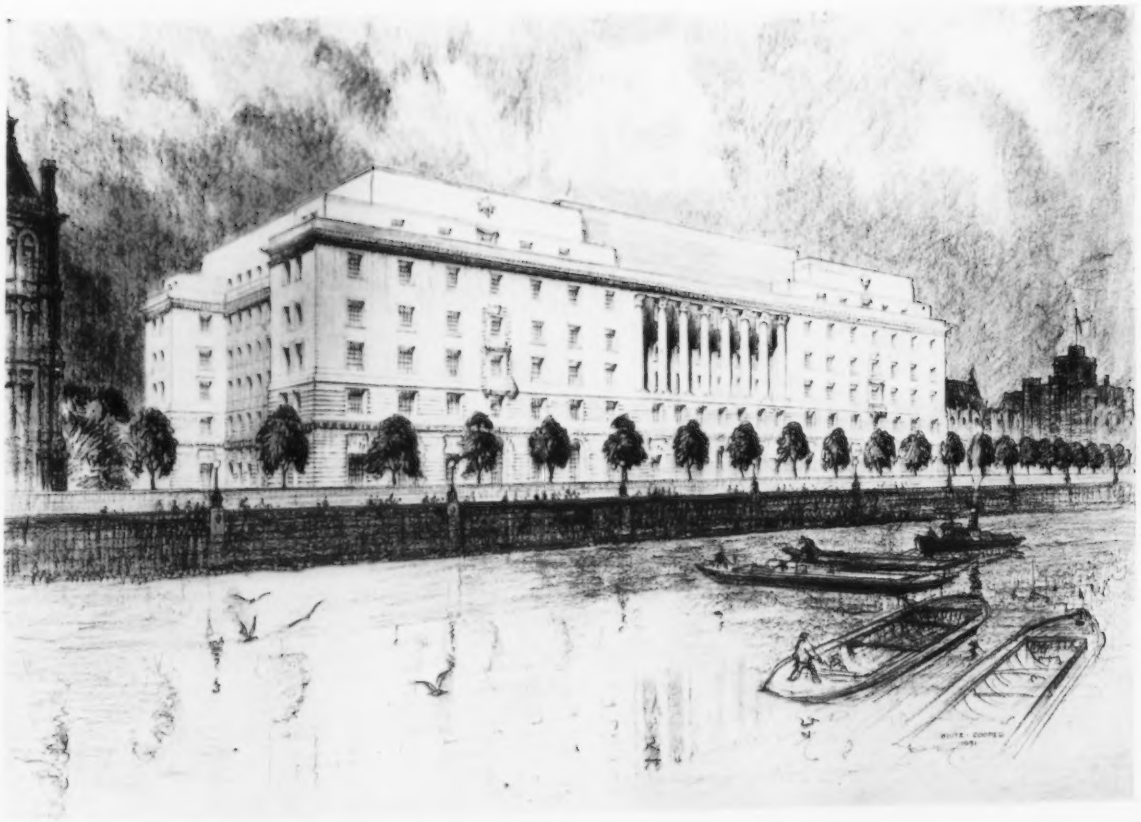

THE COLLEGE OF NURSING AND COWDRAY CLUB, HENRIETTA STREET AND CAVENDISH SQUARE, W. : GROUND FLOOR PLAN.




MEZZANINE AND FIRST FLOOR PLANS.

THE COLLEGE OF NURSING AND COWDRAY CLUB, HENRIETTA STREET AND CAVENDISH SQUARE.

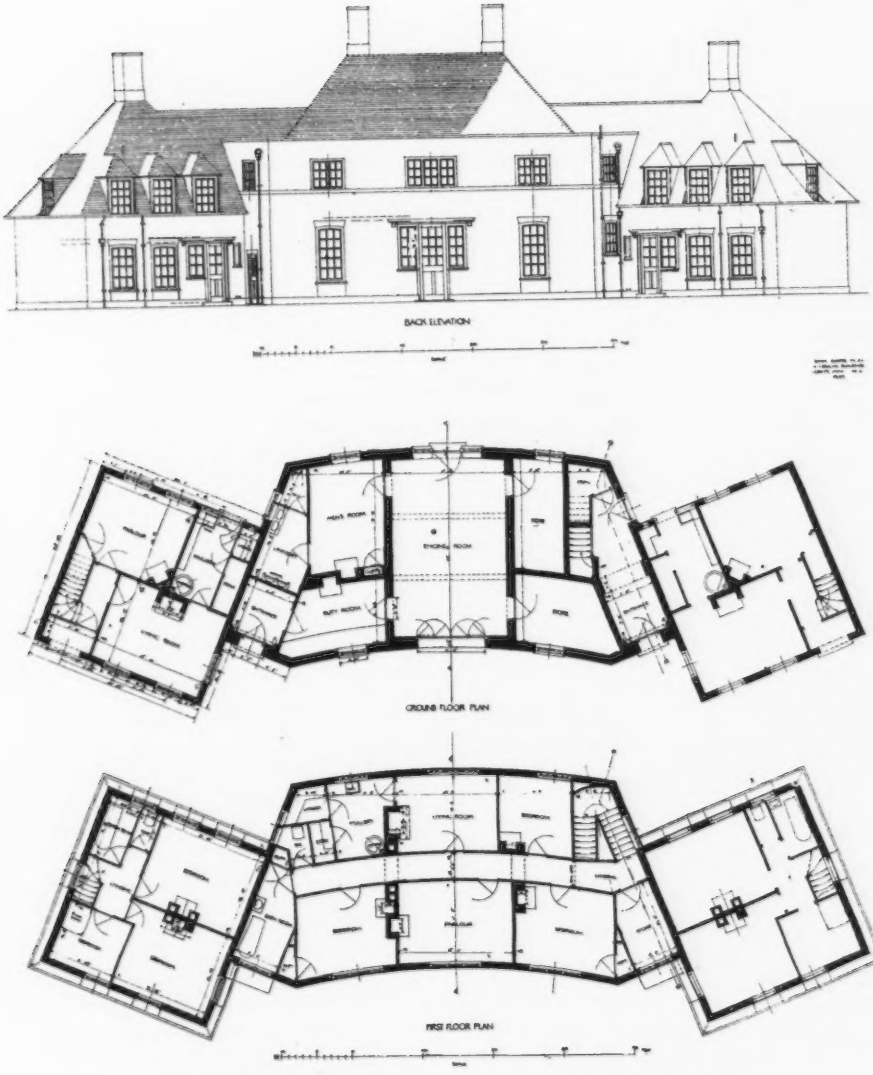
THE COLLEGE OF NURSING AND COWDRAY CLUB, HENRIETTA STREET, CAVENDISH SQUARE.



ST. THOMAS'S HOSPITAL : STUDY FOR NEW OUT-PATIENTS' DEPARTMENT.

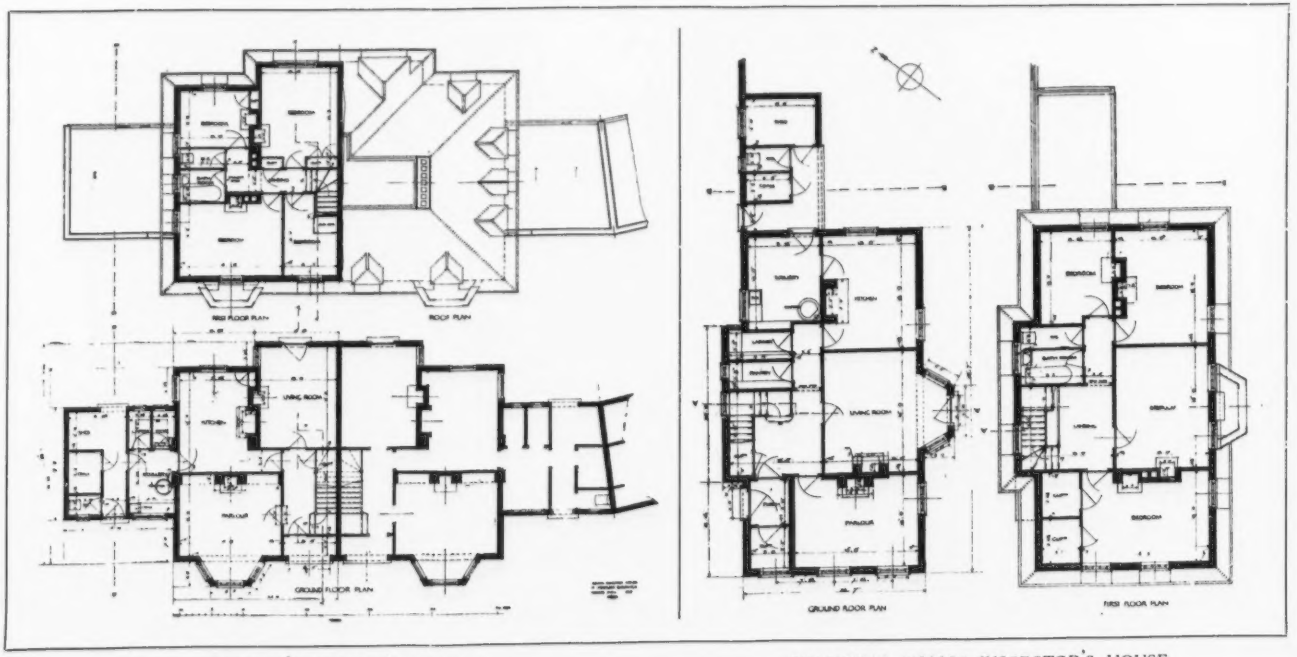
PORT OF LONDON AUTHORITY. HOUSES AT TILBURY FOR POLICE AND FIREMEN

THE PORT OF LONDON AUTHORITY. TILBURY FIRE STATION AND POLICE HOUSES.




BACK ELEVATION AND GROUND AND FIRST FLOOR PLANS.
FIRE STATION AND FIREMEN'S HOUSES, PORT OF LONDON, TILBURY.

THE PORT OF LONDON AUTHORITY. TWO POLICE HOUSES, TILBURY.




POLICE INSPECTOR'S HOUSE.

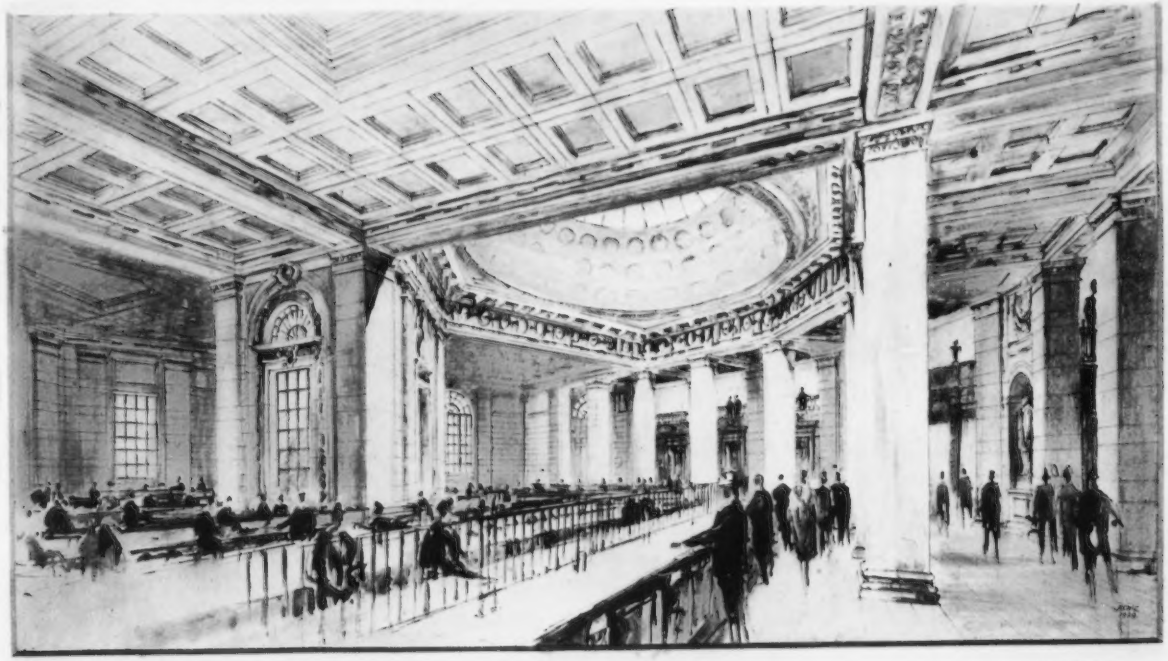
DIVISIONAL POLICE INSPECTOR'S HOUSE.

THE PORT OF LONDON AUTHORITY, TILBURY.

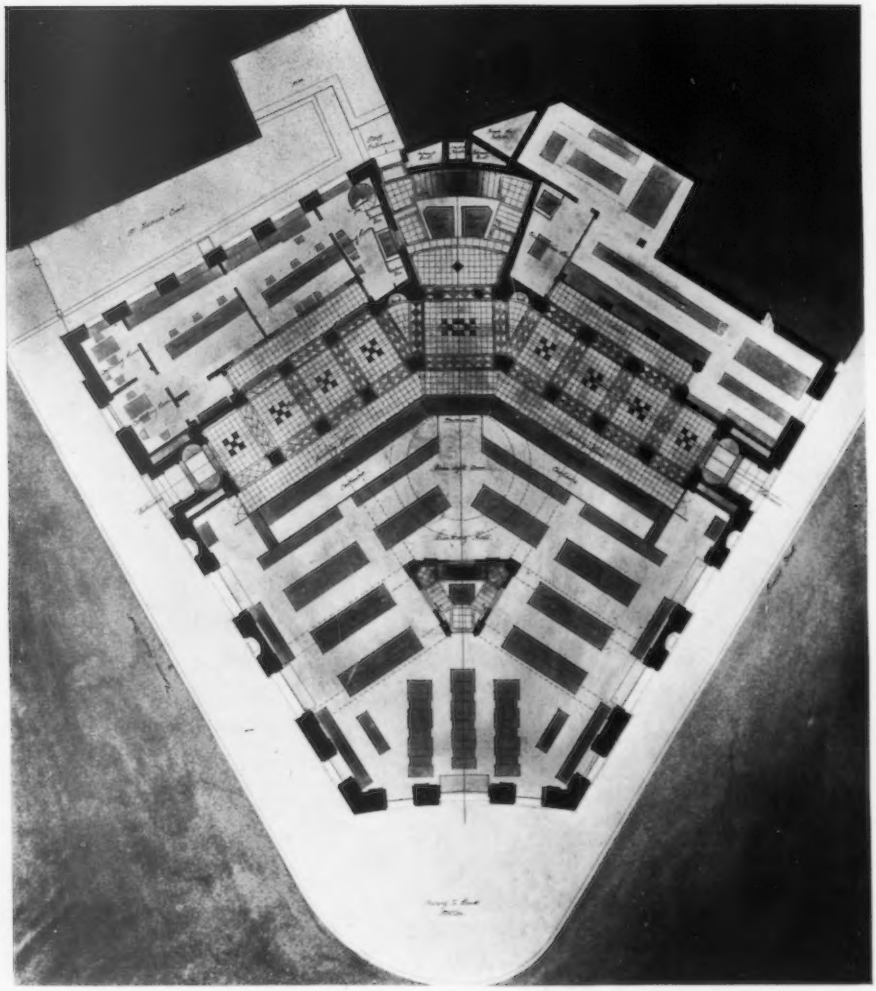
THE NATIONAL PROVINCIAL BANK, PRINCES STREET.

THE NATIONAL PROVINCIAL BANK, PRINCES STREET. VIEW FROM QUEEN VICTORIA STREET.

THE NATIONAL PROVINCIAL BANK, PRINCES STREET.

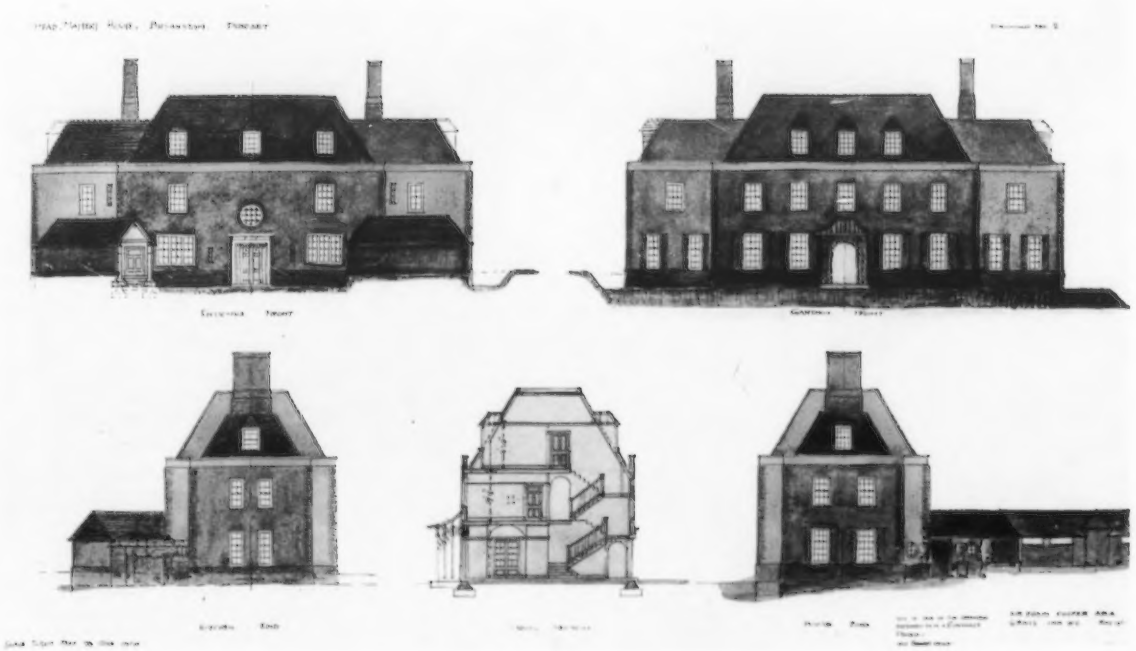


THE NATIONAL PROVINCIAL BANK, PRINCES STREET. INTERIOR OF BANKING HALL.

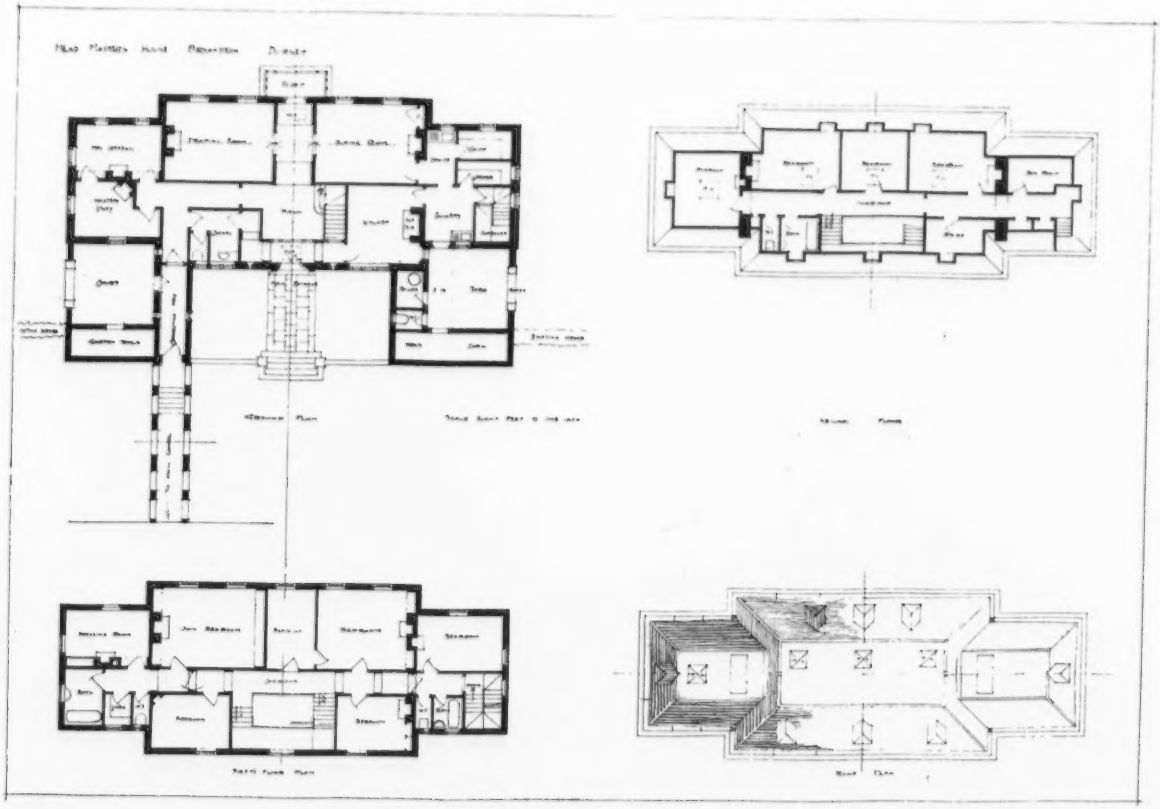


THE NATIONAL PROVINCIAL BANK, PRINCES STREET. GROUND FLOOR PLAN.

BRYANSTON SCHOOL, DORSET : STUDY FOR NEW CHAPEL.



BRYANSTON SCHOOL, DORSET. THE HEADMASTER'S HOUSE.



BRYANSTON SCHOOL, DORSET. HEADMASTER'S HOUSE: PLANS.

THE PORT OF LONDON AUTHORITY. VICTORIA DOCK OFFICES.

THE PORT OF LONDON AUTHORITY. VICTORIA DOCK OFFICES. ENTRANCE DETAIL.

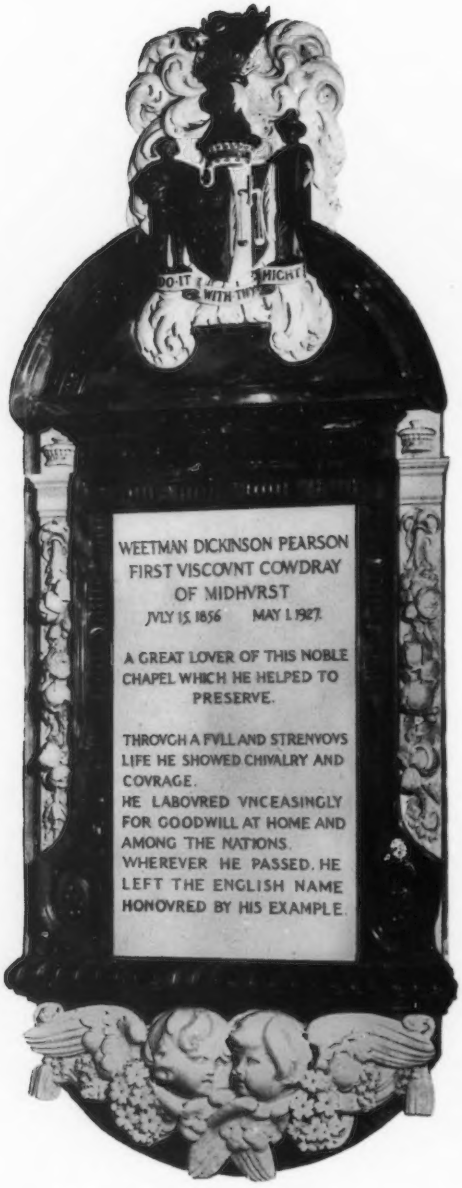
ST. MARY'S HOSPITAL, PADDINGTON. MEDICAL SCHOOL.

ST. MARY'S HOSPITAL, PADDINGTON. INSTITUTE OF PATHOLOGY.

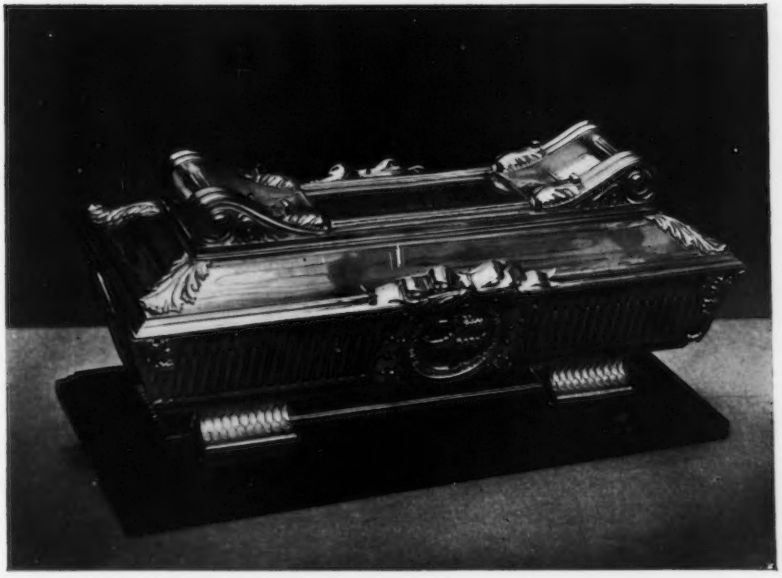
SILVER ROSE BOWL. PRESENTED TO THE RIGHT HON. THE VISCOUNT DEVONPORT, P.C., BY THE BOARD OF THE DREADNOUGHT SEAMEN'S HOSPITAL, GREENWICH.

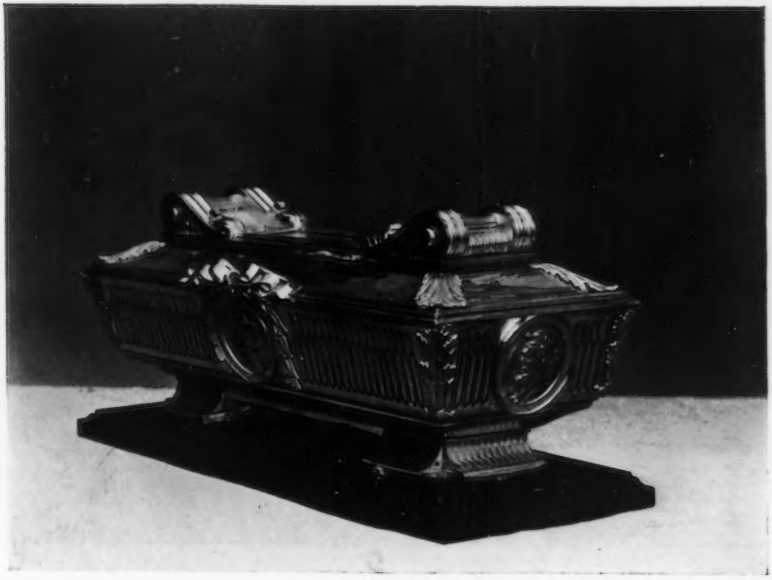
A SILVER CUP.

PRESENTED TO THE RIGHT HON. THE VISCOUNT DEVONPORT, P.C., BY MEMBERS OF THE BOARD OF THE PORT OF LONDON AUTHORITY.




THE COWDRAY MEMORIAL. ST. GEORGE'S CHAPEL, WINDSOR.





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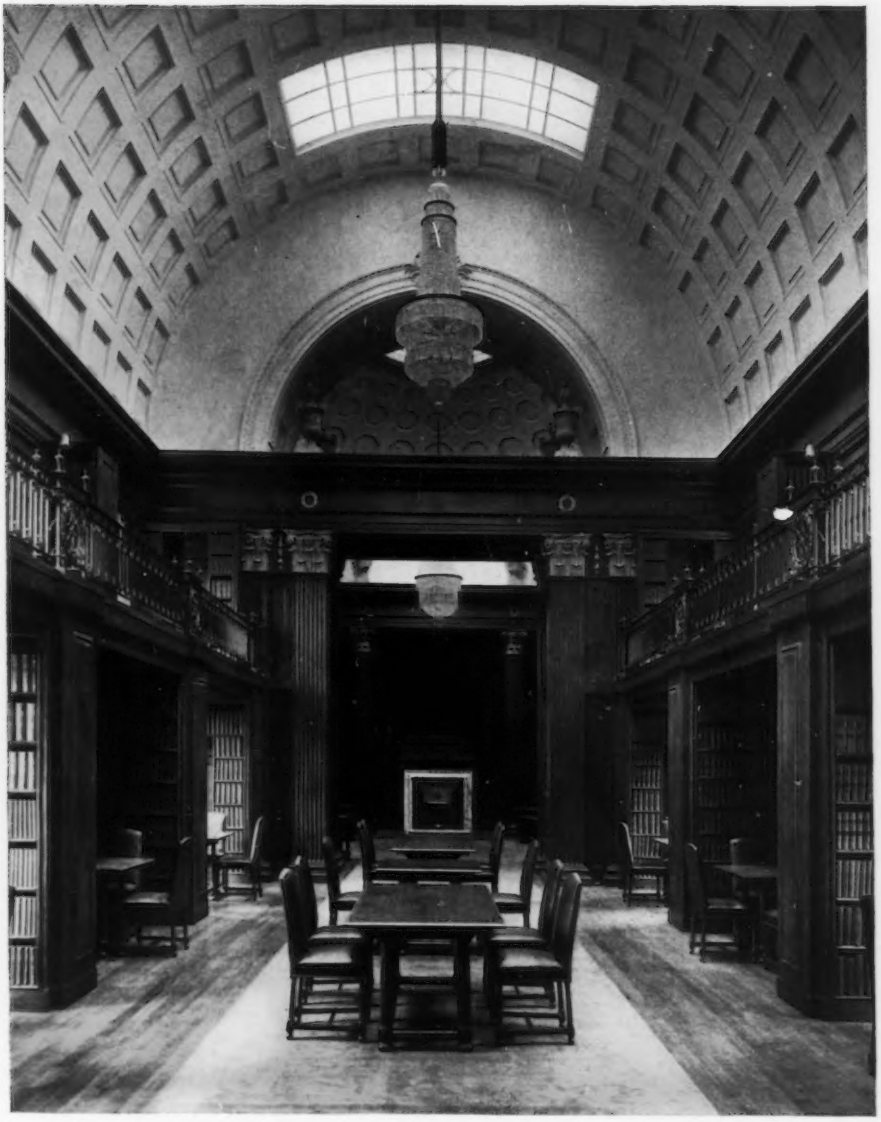

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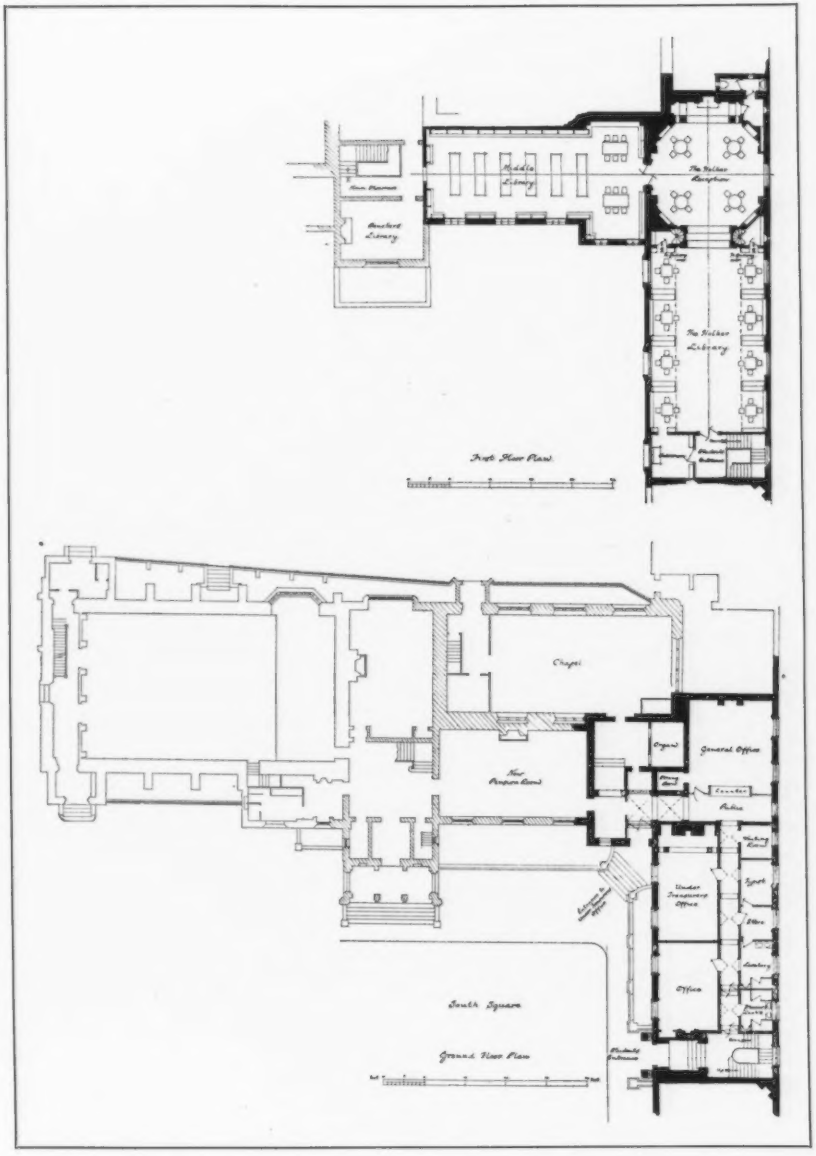


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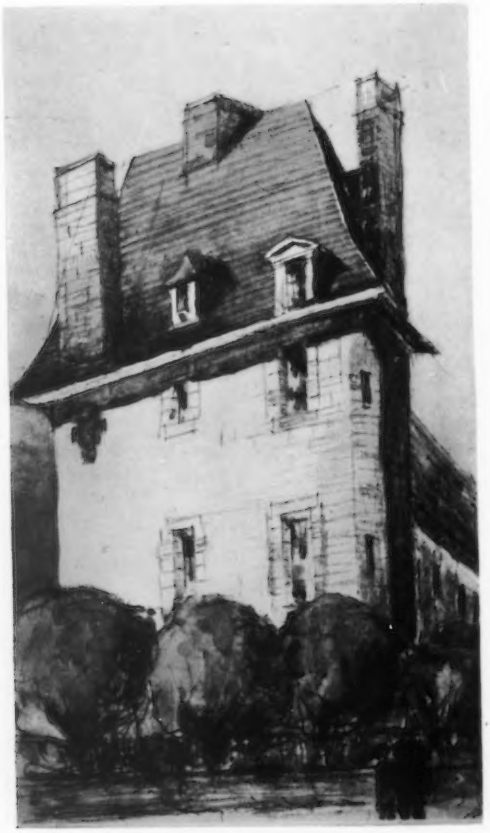

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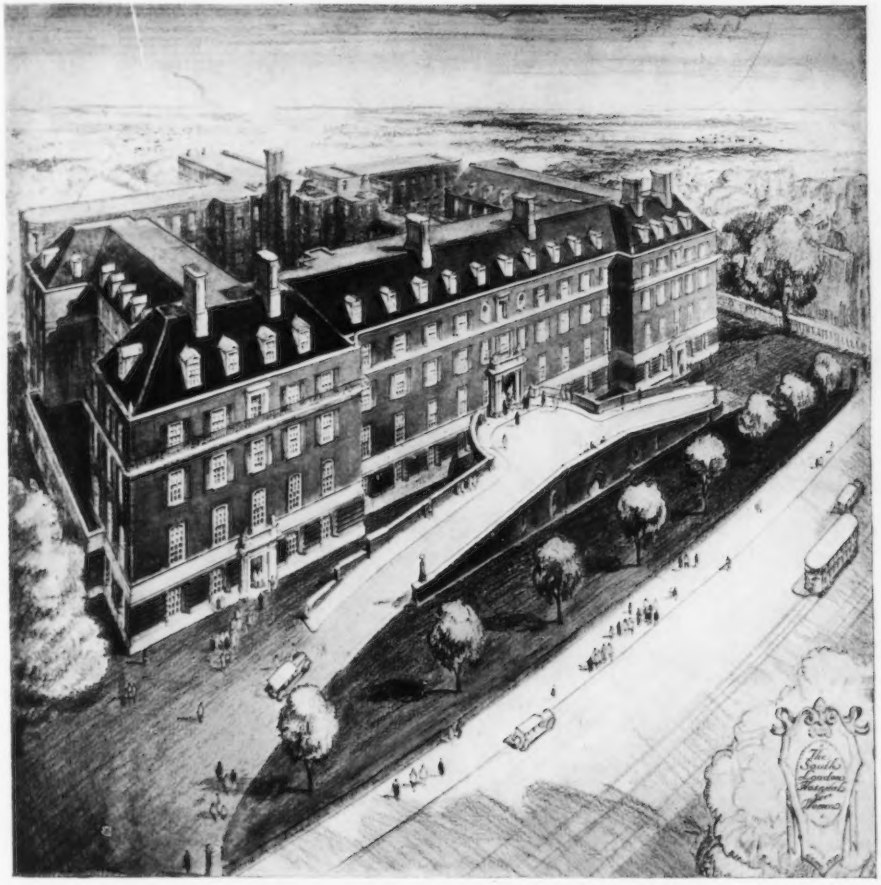

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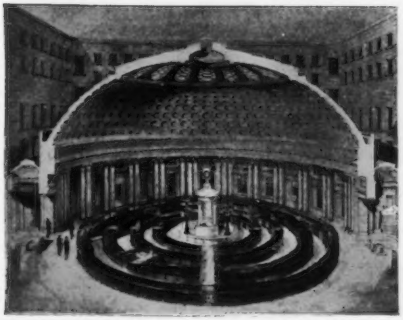
19  21

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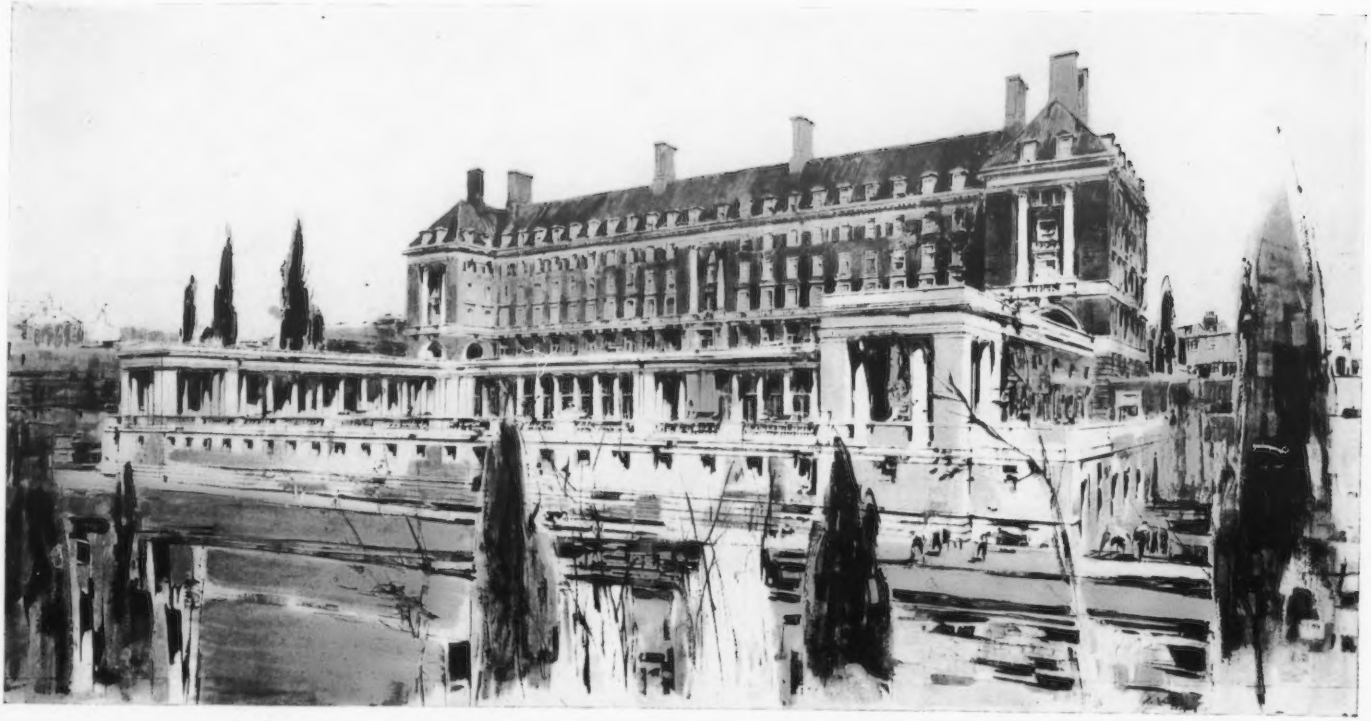

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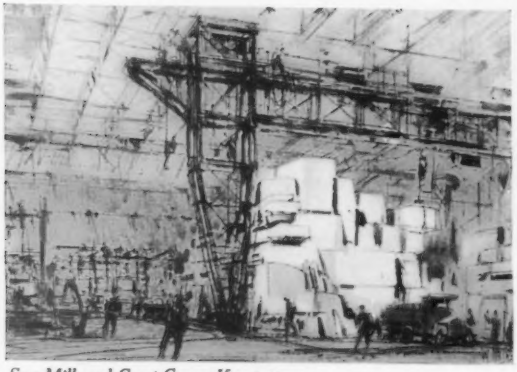

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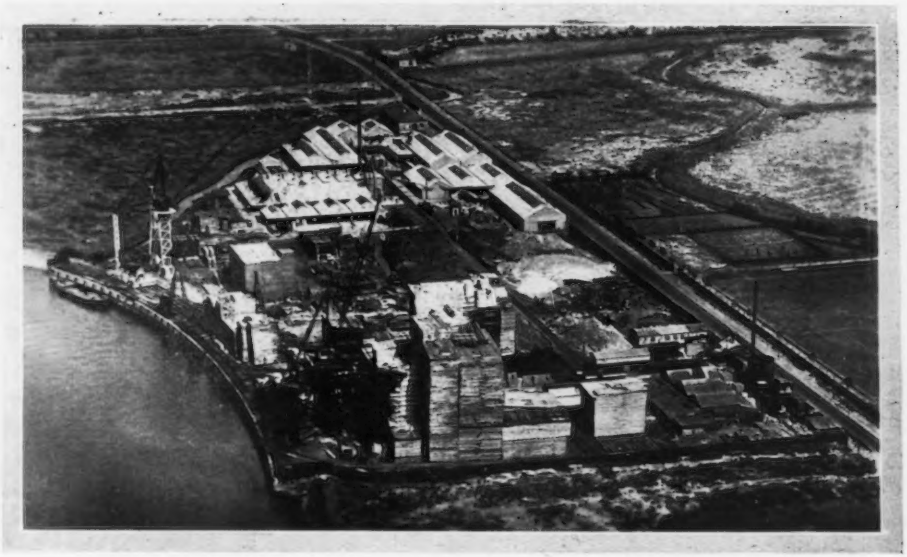

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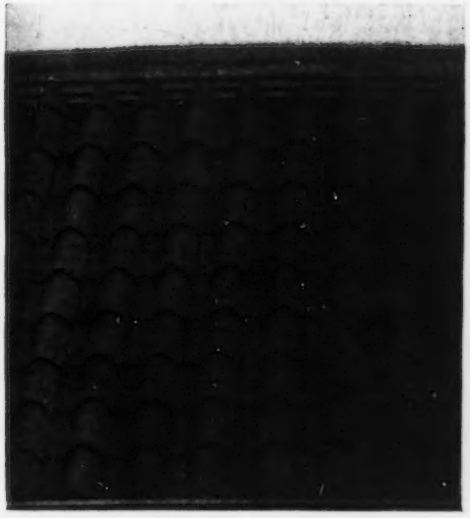

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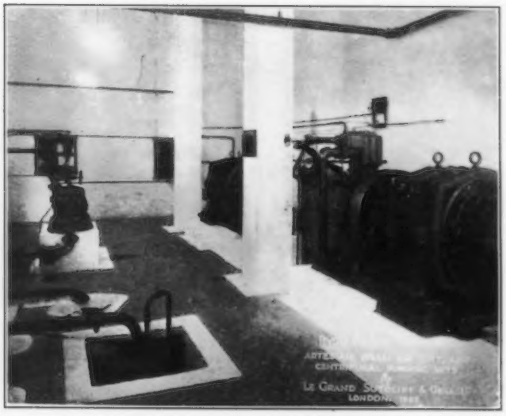

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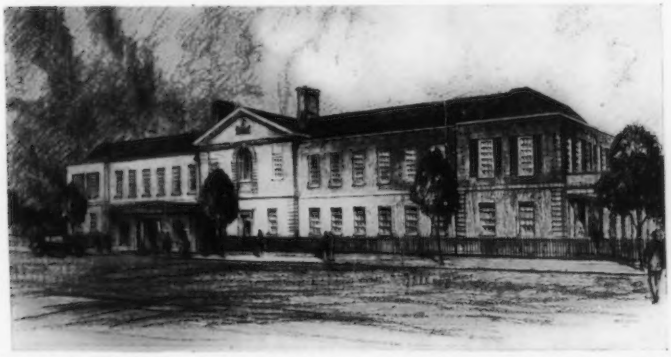

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